Louise Ufferts - from Ted Korstad

MOYER'S SUPERIOR METHOD

for

PLECTRUM BANJO

IN

C-NOTATION

Price $1.25

Canadian Price $1.50

THE CHART MUSIC PUBLISHING HOUSE
CHICAGO

MADE IN U. S. A.

Copyright, MCMXXVII, by The Chart Music Publishing House, Chicago

Louise Ulfers - from Fred Korstad

MOYER'S SUPERIOR METHOD

for

PLECTRUM BANJO

IN

C-NOTATION

Price $1.25

Canadian Price $1.50

THE CHART MUSIC PUBLISHING HOUSE
CHICAGO

MADE IN U. S. A.

Copyright, MCMXXVII, by The Chart Music Publishing House, Chicago

FOREWORD

All teachers know how easy it is to get difficult music, but that it is difficult to get easy studies and that for the average pupil nothing can be too easy. Not only in the first lessons but as the work progresses the lessons must be clearly understood and the exercises and pieces of such an arrangement and character that unnecessary difficulties are eliminated.

Consistent progress is not made by leaps and bounds, but by gradual steps and the mastery of each elementary feature while seemingly of little importance at times is a matter of the greatest moment and leads to virtuosity. This method covers every detail of plectrum playing, solos and duets of a decidedly interesting character. Chord building-orchestra playing is given particular attention and every banjo player should have this book.

THE GREATEST BOOK PUBLISHED!

MOYER'S SUPERIOR METHOD FOR PLECTRUM BANJO IN C NOTATION

Embracing everything known in Plectrum Banjo playing. A thorough, progressive and complete method for teacher and pupil. By the well-known author Will D. Moyer. A great book for the money.

Price.....$1.25

Moyer's Superior Plectrum Banjo Method

C Notation

RUDIMENTS OF MUSIC

By WILL D. MOYER

Musical tones are represented by characters called notes.

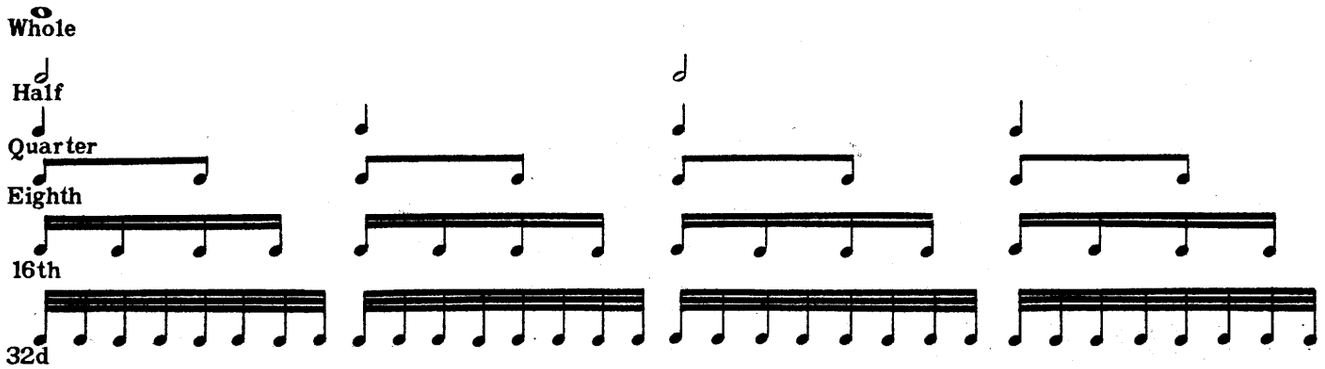
Note the difference in the appearance of each form. The whole note is a hollow circle. The half is a hollow circle with a stem. The quarter a black note with a stem. The 8th note has one flag or bar, the 16th note has two etc.

NOTE: Pupils should make copies of every style from memory under the teachers direction.

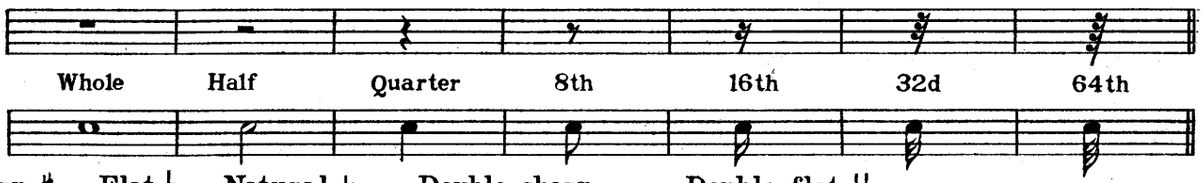
These notes have different time values. For instance we will say that the whole note shall be held or sounded for the duration of four seconds of time. Then the half note should have two seconds - the quarter 1 second.

Two of the eighth notes would be played each second - 4 sixteenth 8 - 32d and 16 - 64th

COMPARATIVE VALUES OF NOTES



By studing the above it will, be seen that each note is equal to two in the line below (next in value) and that each line is of equal value. The whole note being equal to the entire number in any one line. This is mathematics. Just simple fractions.

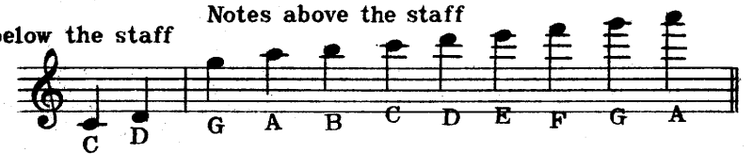


Sharp ♯ - Flat ♭ - Natural ♮ - Double sharp 𝄪 - Double flat 𝄫.

To be memorized.

Notes below the staff

Notes above the staff

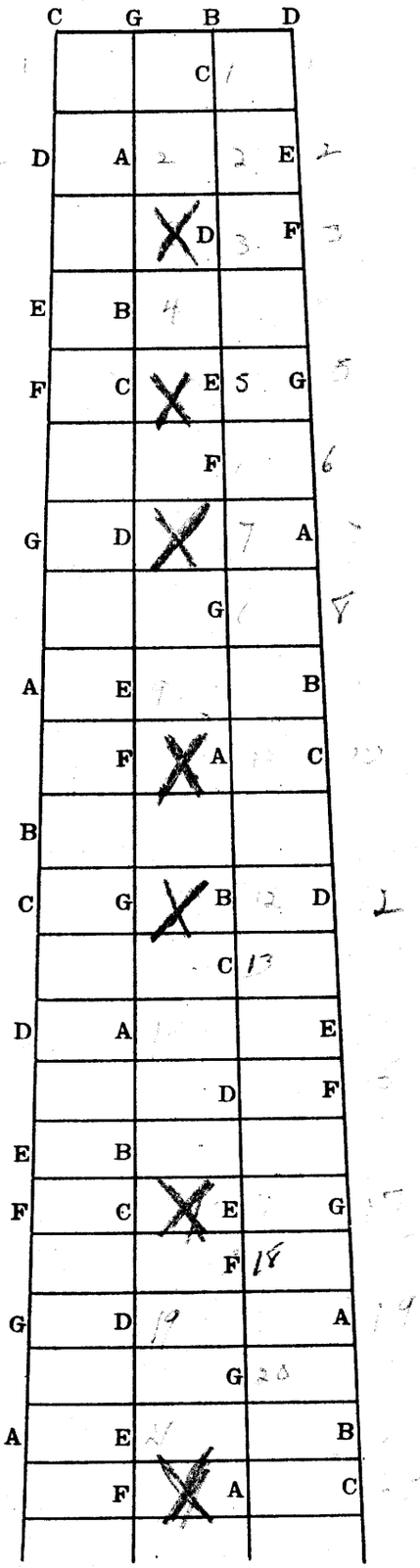


Copyright MCMXXVII by The Chart Music Publishing House Chicago
International Copyright Secured

FINGERBOARD OF THE BANJO

Showing the natural notes, the sharps and flats are easy to locate. A sharp being 1 fret higher and the flat 1 fret lower.

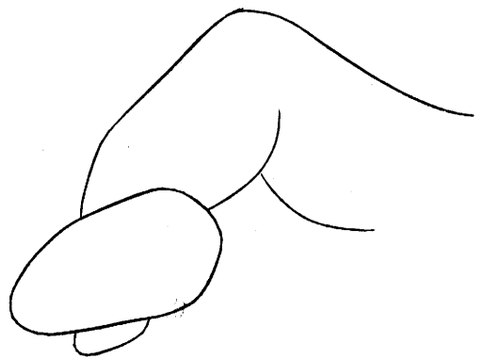
OPEN STRINGS

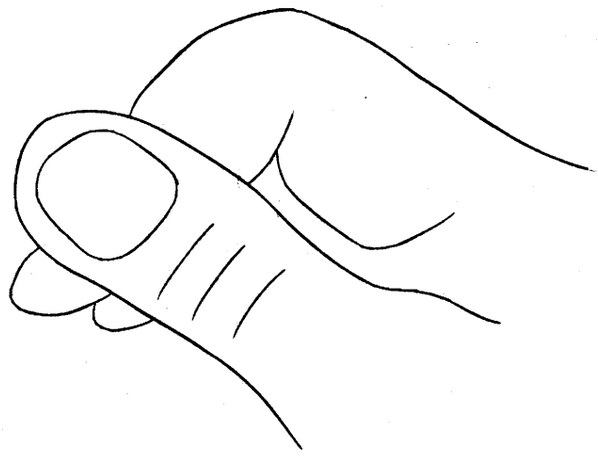


HOLDING THE PLECTRUM

The plectrum is held with the thumb and first finger of the right hand - see diagram - The movement of the plectrum must be parallel with the strings and the wrist must not be arched more than a trifle. The forearm swings from the elbow. This is the only way in which the plectrum will travel in a line parallel with the strings. To arch the wrist and swing the hand like a pendulem causes the plectrum to describe a slight circle (an arc) with the result that the tremolo is not smooth. The hand must move in the manner of a smoothing plane and not a circular saw.

1

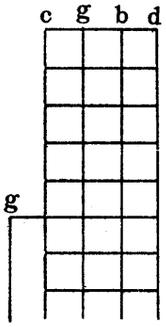




2

Holding the Banjo

THE STRINGS OF THE BANJO AND HOW TO TUNE



The regular banjo has five strings. The names of which are

The short string (G) is the fifth string. In playing plectrum style it is best to remove that string and use only four being sure to remove the peg of the 5th string.

The 4th string (bass) is tuned to C and although represented by this character which is middle C on the piano is tuned in actual pitch one octave below middle C. The strings we use are as follows .

They are tuned to these notes on the piano

Good strings must be used. For plectrum playing a wire string will give more satisfaction and service. Use a stiff plectrum, genuine tortoise shell is the very best where lots of volume is needed.

Hold the banjo as in illustration and do not grasp the neck tightly. The left hand should be free to move up and down to all positions with out in any way interfering with the position of the banjo. Before attempting to play, the student should hold the banjo in position and become accustomed to shifting the hand to all points on the fingerboard. The weight of the instrument will hold it in position with a little assistance from the pressure of the right forearm which holds the head firmly against the body of the player.

Now grasp the plectrum between the thumb and first finger of the right hand as illustrated. Strike each string a firm down stroke followed by an up stroke. The sign ⊓ will be used to designate a down stroke and this sign for the up stroke. ∧

Spend a few moments doing this to get accustomed to the swing of the arm, the movement being from the elbow. And a word right here: get yourself accustomed to striking the strings at the start without looking at them. Keep your eyes upon your music.

LESSON IN READING OPEN STRINGS

Strike all notes with single down stroke. Do not use up stroke here.

Open string practice. All down stroke. Quarter notes.

Count as indicated in first measure of each exercise and practice this page well before going to the following lessons. Perfect control of the plectrum is essential. Hold the plectrum with the thumb curved slightly inwards so that the edge and not the flat side of the pick or plectrum will strike the strings. This gives a smoother tone and not so loud. Thumb control will be treated later. The different shades of tone i.e. loud and soft- are obtained by simply turning the plectrum at different angles of contact.

MARCH TIME

These exercises will not only teach the pupul the reading of the open strings but time in its simpler form and the pupil must learn to count while playing. The following exercise is written with an accompaniment for the teacher to play. This makes the lesson interesting.

WALTZ DUET

Open strings for pupil. Teacher to play second part.

The scale in the Key of C will be the first one to study.

To find different notes.

The 0 means that the string is played open.

The 1 means that the left hand presses string at 1st fret.

The 2 means that the left hand presses string at 2d fret.

The 3 means that the left hand presses string at 3d fret., etc.

In holding down the strings be careful that the end of the finger presses firmly, near the fret. The fingers of the left hand will be indicated by numbers placed above the note and the fret by the number underneath the note thus: means 1st finger 1st fret 3d finger 4th fret etc.

Each string is separated by these brackets

SCALE KEY OF C

Scale with names of notes.

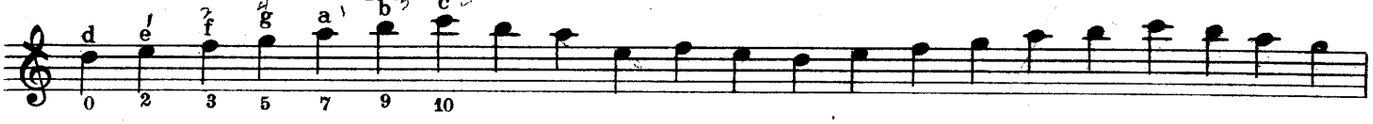
It is well for the student to study the name of each note. The surest way to learn them is to make several copies with pencil and paper writing the notes in from memory with names.

Notes on the 4th or C string. All down stroke.

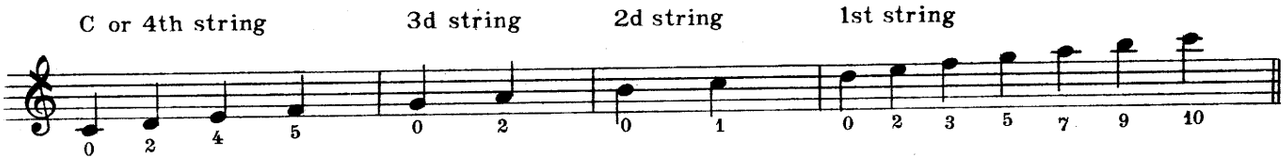
Notes on the 3d string.

Notes on the 2d string.

Notes on the 1st string.



SCALE TO LOCATE NOTES



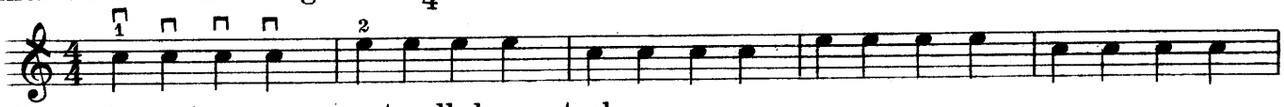
An exercise will now be given for the purpose of locating the notes and the above scale will be of use in case a note is hard to find. The number of the fret being given in the scale and the string being found it is an easy matter to locate the note. Thus: is on the second string 1st fret.

Strike all down.

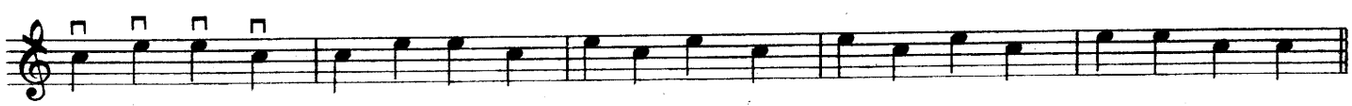
Care must now be given that the proper finger of the left hand is used. If this is done at the start it will soon become a habit to finger correctly. Usually the 1st finger is used at the first fret and the second finger at the second fret. The idea being to have the fingers reach the note in the most natural manner. The natural way to walk we all know. It is not to hop from place to place. The same method is the natural one in using the fingers, just let them walk and not hop. If the frets in this order are used, 1, 2, 3, 4 the fingers 1, 2, 3, 4 should cover them in that order.

In this exercise the fingers will be marked.

Exercise with time designated $\frac{4}{4}$. Each measure must have 4 beats or counts.



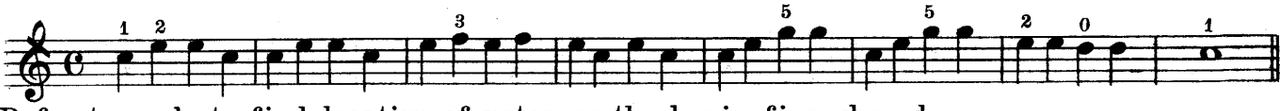
All quarter notes, one count, all down stroke.



EXERCISE MELODY

Two dots : at a double bar ‖ thus :‖ or thus ‖: indicate a repeat of the strain. This will be explained later.

Study to learn to read notes. Numbers indicate frets.



Refer to scale to find location of notes on the banjo fingerboard

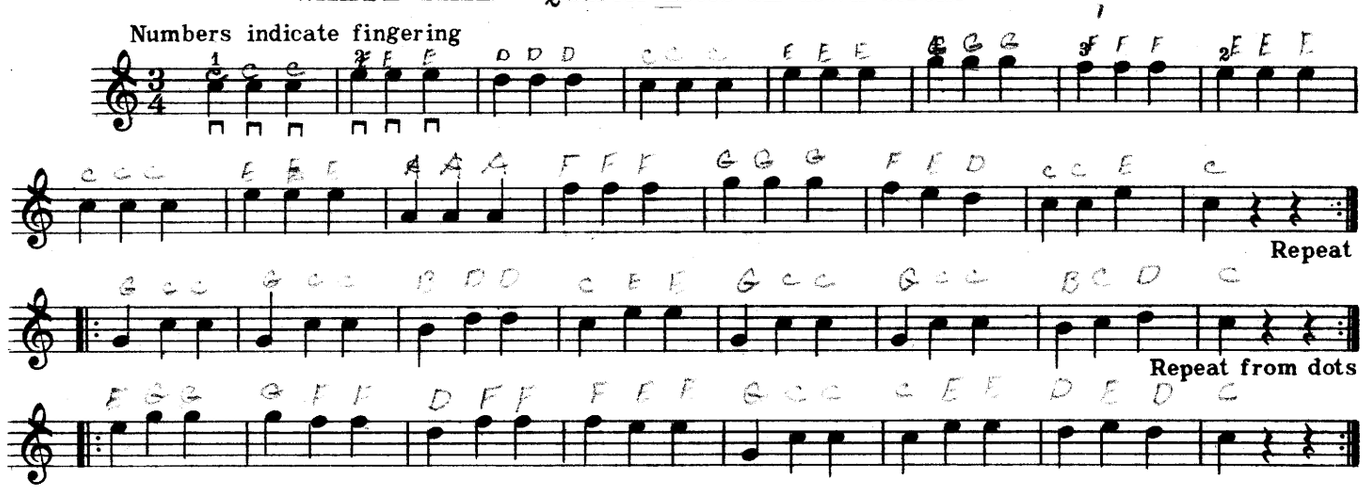
The shape of a note has nothing to do with its position on the instrument.

The stem may turn in any direction or it may be without a stem. Those are matters that relate to the time only. The next lesson will use same notes as above but will be a time lesson. Count as indicated.

Lesson in Common or 4-4 time. The notes used are all quarter notes and must be allowed one count to each. Count aloud 1, 2, 3, 4 as notes are struck

Strike each note down

WALTZ TIME - Quarter notes all down stroke



MARCH TIME

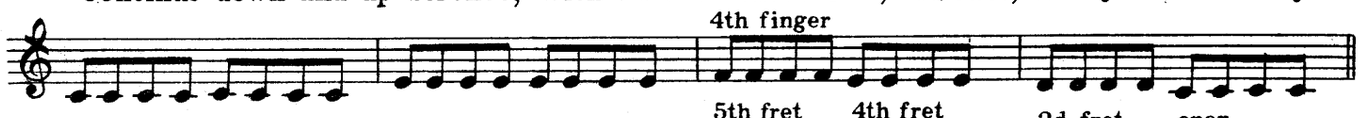
RIGHT HAND EXERCISES

⊓ down stroke
∧ up stroke

Alternate down and up strokes all through

ON LOWER NOTES

Continue down and up strokes, with an even movement, not fast, slowly and steadily



A little faster

THE TREMOLO

To obtain a good tremolo the above exercises will prove of value. There is no absolute rule as to what notes to tremolo excepting such as are to be sustained nor is there any rule regarding the number of strokes such notes must be allowed. The principal thing is to be able to sustain a steady movement, smooth and even. The student will soon be able to decide what notes to tremolo and what are to be played single stroke. Practice the above and the following exercises in the tremolo movement to obtain steady stroke. Play all exercises slowly at first and gradually increase the speed for a smooth rapid tremolo is very desirable. However the tremolo will be explained more fully later. After the down and up strokes are handled evenly the student may attempt the tremolo and not until then.

Play this scale often with down and up steady strokes.

MARCH TIME 4 Counts

All down stroke.

TIME EXERCISE

Count 4 to each measure

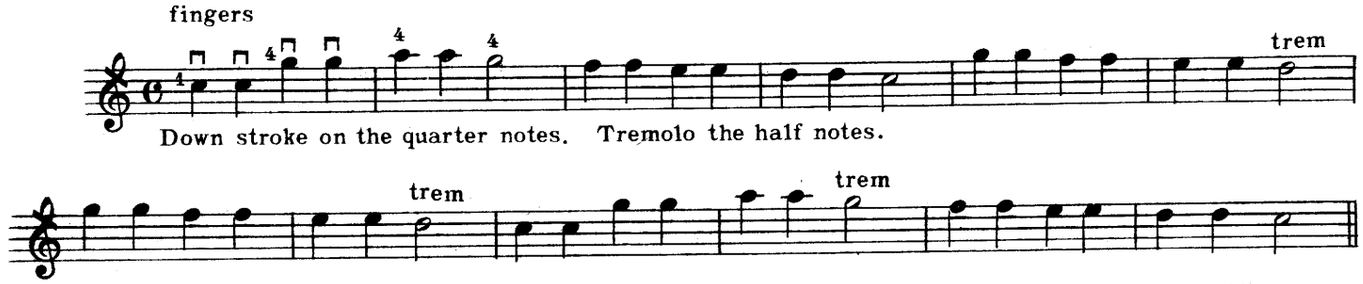
These are all quarter notes and quarter rests where the rest occurs count without playing.

EXERCISE IN 3-4 TIME

Count 3

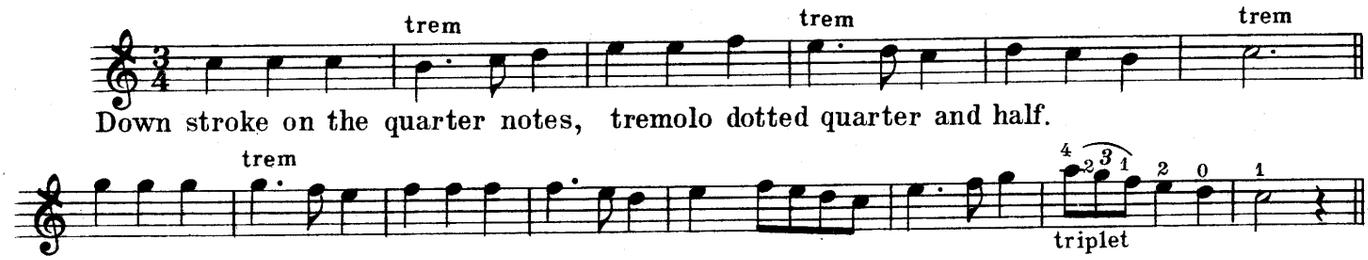
Notice carefully the rests and give each one the same count as a quarter note (♩) as these are quarter rests.

OLD AIR



Slur signs will be used for indicating tremolo later on in the book. At present notice directions carefully. trem. abbreviation for tremolo

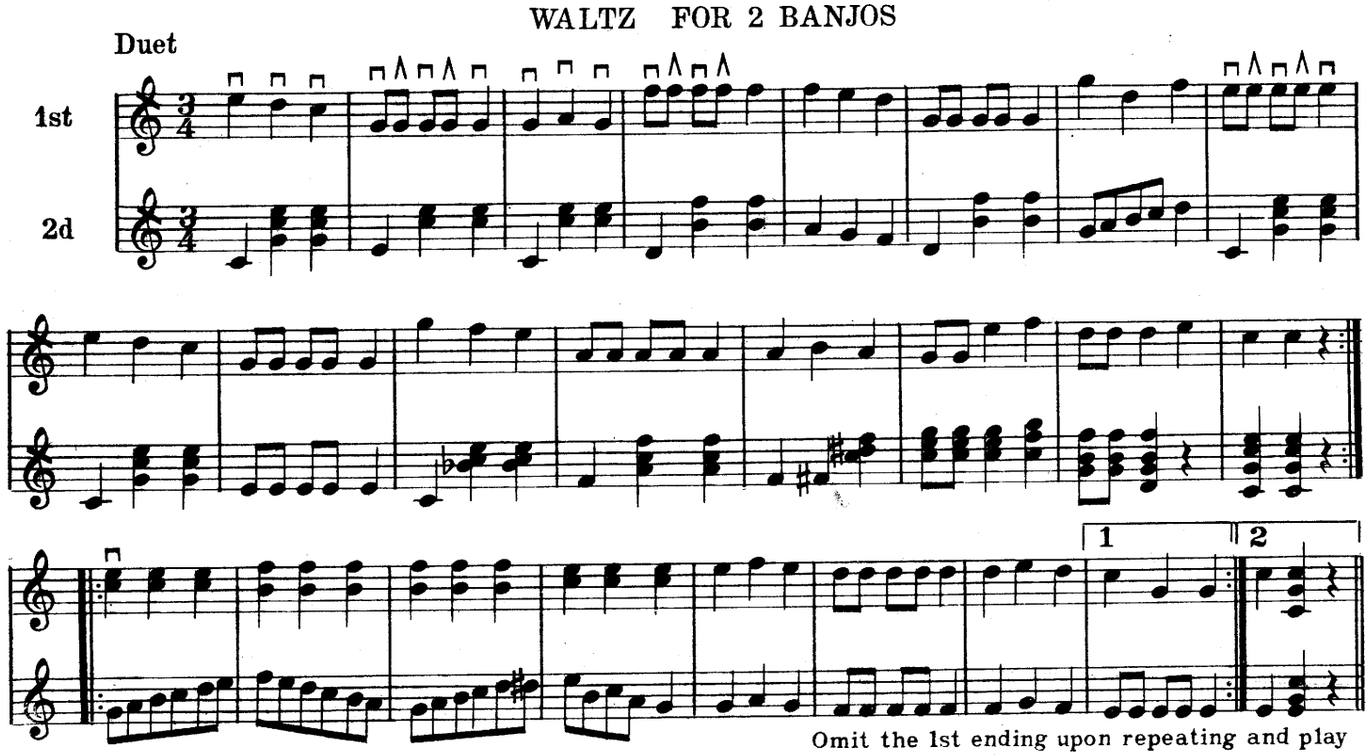
AMERICA



NOTE. A triplet is a group of 3 notes played in the time of two of its notes.

EXERCISE IN DOWN AND UP STROKES

WALTZ FOR 2 BANJOS



Omit the 1st ending upon repeating and play the 2d ending instead.

Time Lessons

Note the change in the movement. The two 8th notes get 1 count wherever they occur.

In Waltz Time

Splendid exercises to develop an even stroke. Count aloud when practicing.

Duet

OUR OWN WALTZ

The pupil may play either the first or second at the teachers option.

WILL D. MOYER

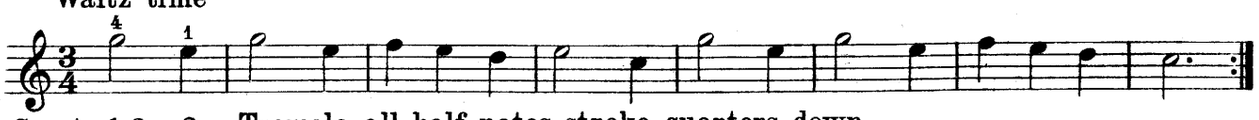
WHITESIDE MARCH

WILL D. MOYER

Count 4 to each measure

OLD SONG

Waltz time



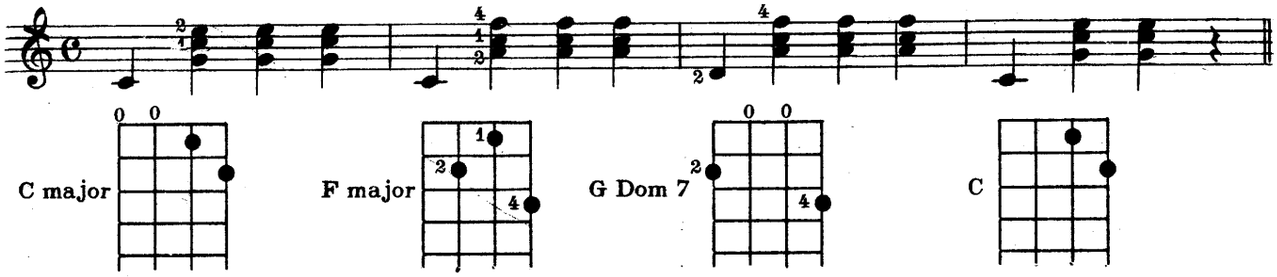
Count 1 2 3 Tremolo all half notes, stroke quarters down.

TWO FOUR MARCH

WILL D. MOYER

CHORD STUDY

CHORDS KEY OF C with diagrams



Learn the chords by name as indicated. An orchestra player must know the names of the various chords used in playing an accompaniment or counter part.

Chord Waltz

Bass solo

WILL D. MOYER

Play the 1st ending the 1st time only. Repeat from the dots omit the 1st ending and play the 2d ending.

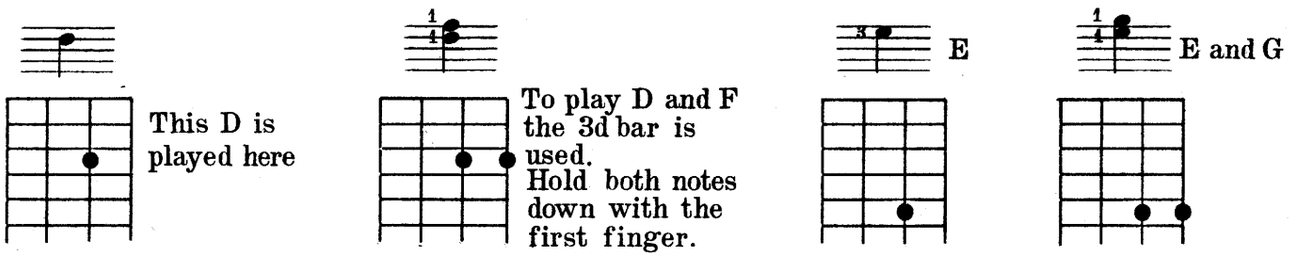
Not So Slow

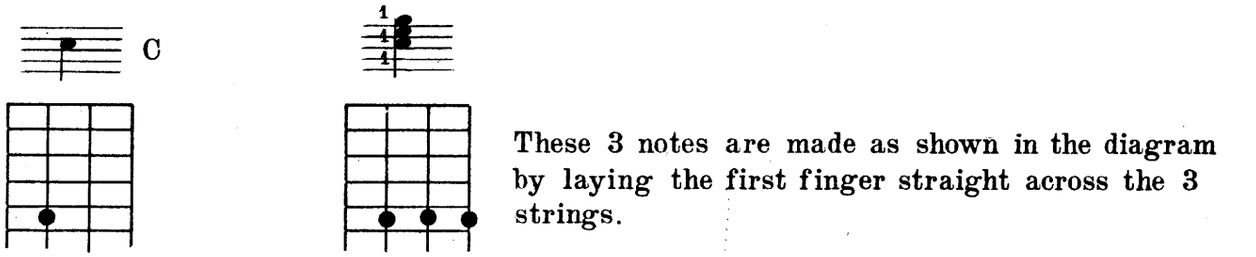
Waltz

WILL D. MOYER

HOW TO PLAY NOTES IN POSITION

There are times when two or more notes must be played together on the upper frets and a knowledge of the reading of these notes is required.

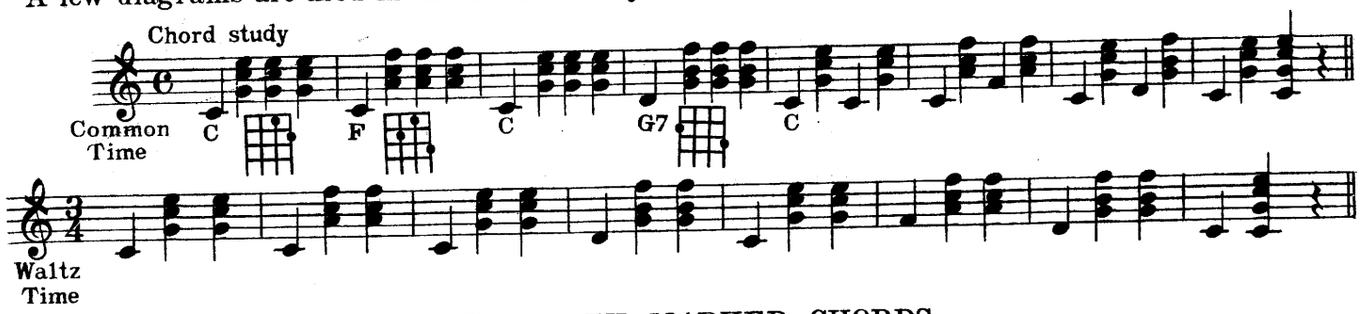




EXERCISE FOR STUDY

PLAYING SECOND BANJO

A few diagrams are used in the 1st line only



PLAYING WITH MARKED CHORDS

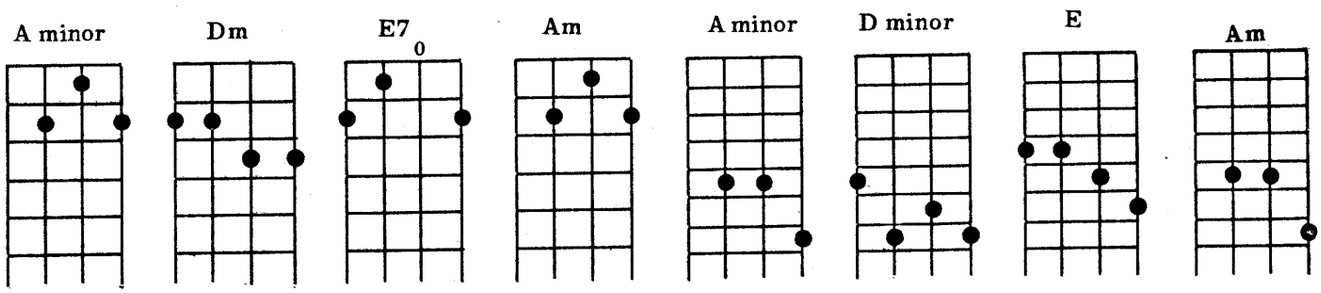
Modern orchestra banjo parts are often printed with the chords designated and tenor banjo parts may be played upon the plectrum banjo by following the directions as to what chord is marked.

Below is a little waltz with the chords marked. Each measure has three strokes. The second banjo part may be played by using the chords C, G, F, etc.

Waltz

WILL D. MOYER

OTHER CHORDS DIAGRAMED

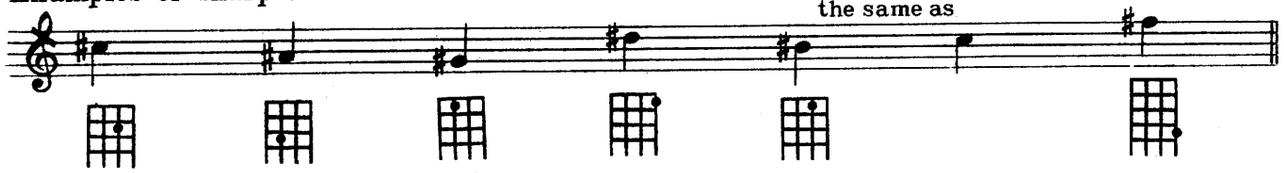


A sharp raises a note ½ tone - and a flat lowers the note ½ tone.

Examples of sharps.

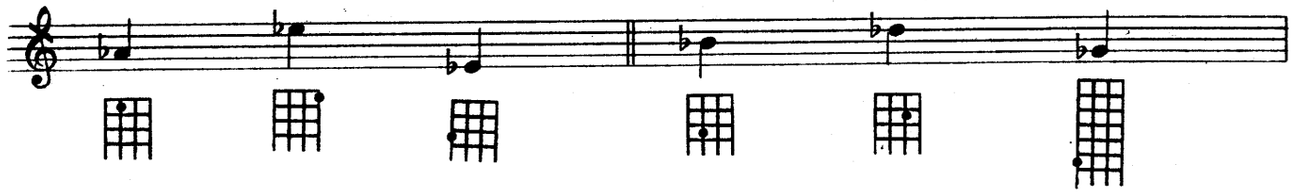
An open string is sharped on the first fret.

the same as



Example of flats

To flat an open string the flat is played on the next lower string as examples.



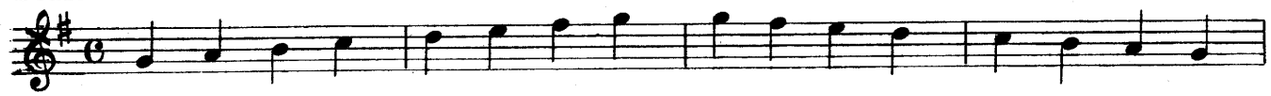
A natural sign ♮ restores a sharp or flat to its natural position. A double sharp 𝄪 raises a note two half tones and a double flat 𝄫 lowers a note two half tones.

The double sharp is used to sharp a note already sharped and a double flat to flat a note that has been lowered one half tone in the signature.

Key of G one sharp

In this key every F must be played one half step higher.

Scale

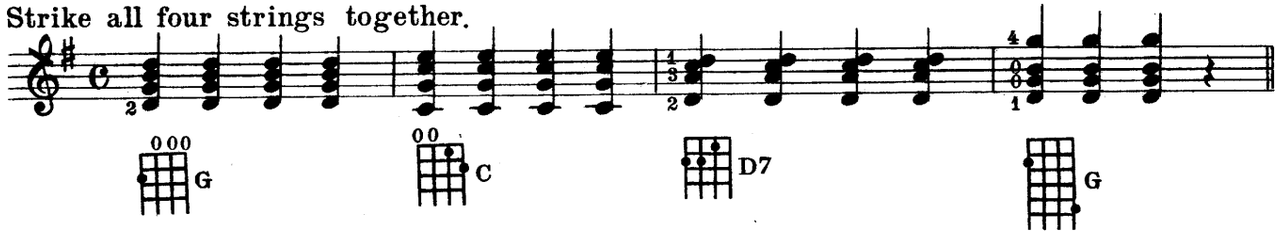


ETUDE

F is sharped here.

CHORDS KEY OF G

Strike all four strings together.



CHORD STUDY

EXERCISE IN KEY OF G

Massas In the Cold, Cold Ground

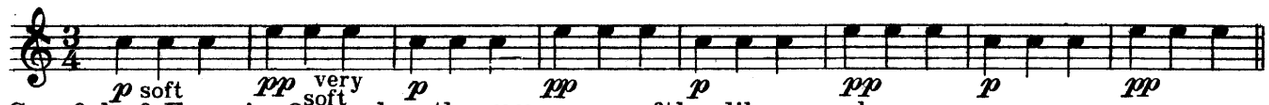
EXPRESSION. SYMBOLS USED etc.

p soft - i. e. play lightly - softly etc. *pp* - very soft.
f loud
ff very
mf moderately loud.

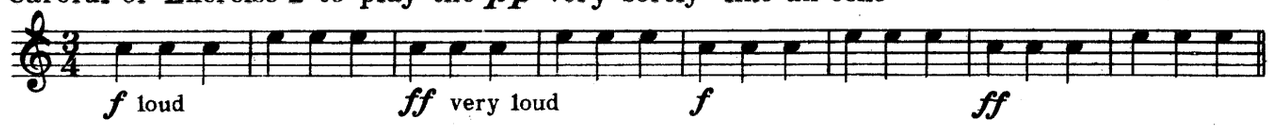
Examples given for practice - give these considerable practice as this is most important. Note that in first example two measures are *p* and 2d *f*

1

2



Careful of Exercise 2 to play the *pp* very softly like an echo



In practicing the above the pupil will soon grasp the idea of the various shadings.

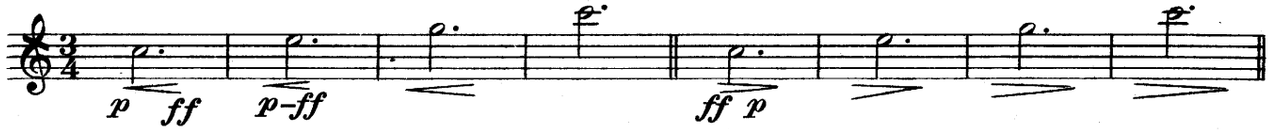
OTHER EXAMPLES FOLLOW

fz suddenly loud - forceful. These signs are also used for the same purpose by many writers . Somewhat similar to the plectrum sign.

cresc. signifies an increase in volume - louder.

 dim. signifies a decrease in volume softer.

A dictionary of musical terms is indispensable to the student and should be in his possession. However there are additional terms given in the back of this method.



Andante - means to play in a moderate tempo - even - like walking.
Allegro - quick - Allegretto - not so lively as Allegro.
Adagio - slow - Lento-slow. Largo - very slow.
Presto - very quick.
Ritard - *rit.* - is the abbreviation - means to play slower with a ritarded movement.

Andante

Moderately slow — Allegro fast — Lento slower than Andante — Presto very fast

Little Wavelets - Waltz

The 2d banjo part is of the same grade as the solo part making it useful as a lesson on accompaniment playing. Play the chord marked until a new one is named.

WILL D. MOYER

Duet

WALTZ IN 3-8 TIME

Count 1 to each eighth ♪
Count 2 to each quarter ♩
Count 3 to each dotted ♩.
It is always best for the pupil to count when learning time. Count aloud.

EXERCISE IN 6-8 TIME

Count carefully

* This C is sharped also. An accidental affects all notes of same name that follow in the same measure.

Illustration

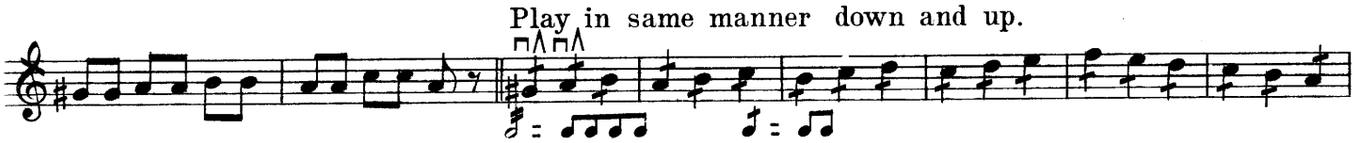
No. 1 is sharped by use of accidental
No. 2 is sharped also.
No. 3 would also be sharped but the natural sign is used to restore it to the natural G open string. Without that sign it would be also sharped.

PLECTRUM EXERCISES

Spend an hour with this page. Expertness with the plectrum is essential.

Alternate Down and up stroke.

Play in same manner down and up.



Half notes with two strokes across the stem are struck 4 times. Quarter notes are struck twice if crossed with one line.

Moderato

SCALE FOR PRACTICE - DOWN AND UP

White Cloud March

Duet

WILL D. MOYER

Solo

2d

Where two 8th notes occur in pairs the proper way to strike is with alternate down and up strokes excepting where the notes are on different strings. In that case use down strokes.

Examples

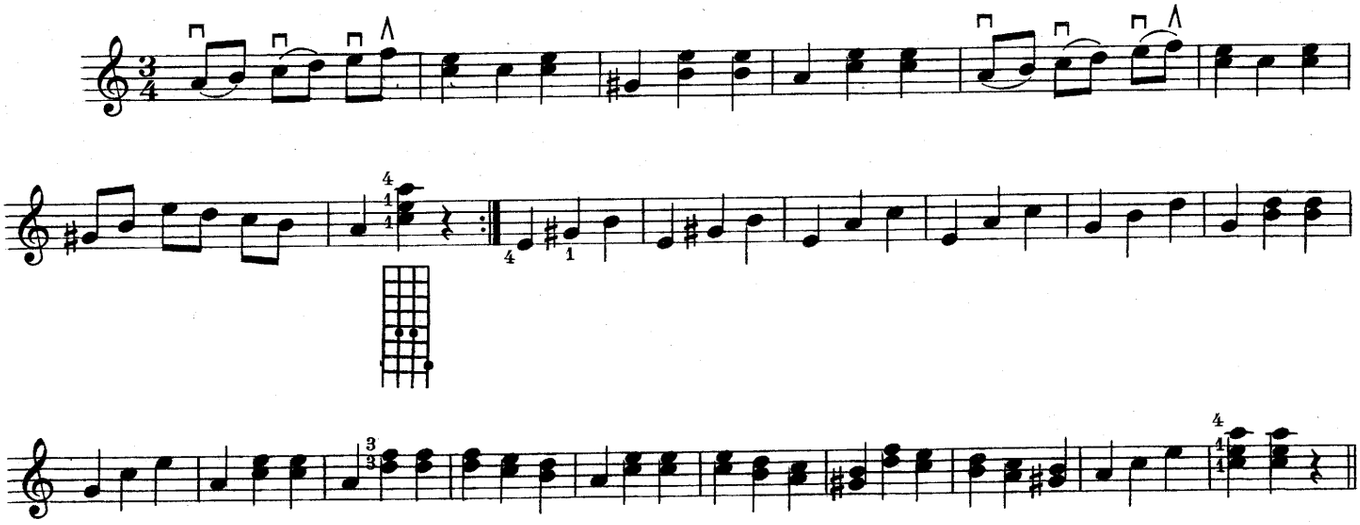
KEY OF A MINOR RELATIVE TO C

Melodic form

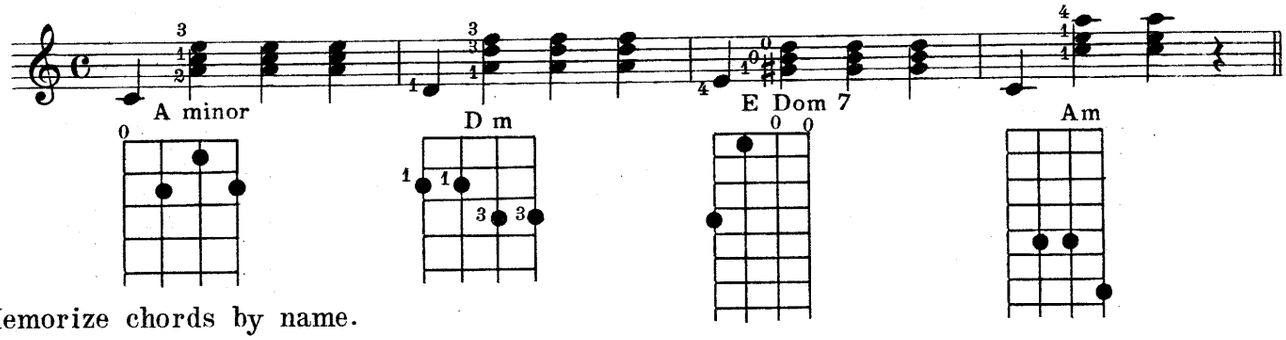
HARMONIC FORM

EXERCISE IN A MINOR

MINOR WALTZ



CHORDS IN A MINOR



Memorize chords by name.

Amusement

Tremolo where the slur is used.

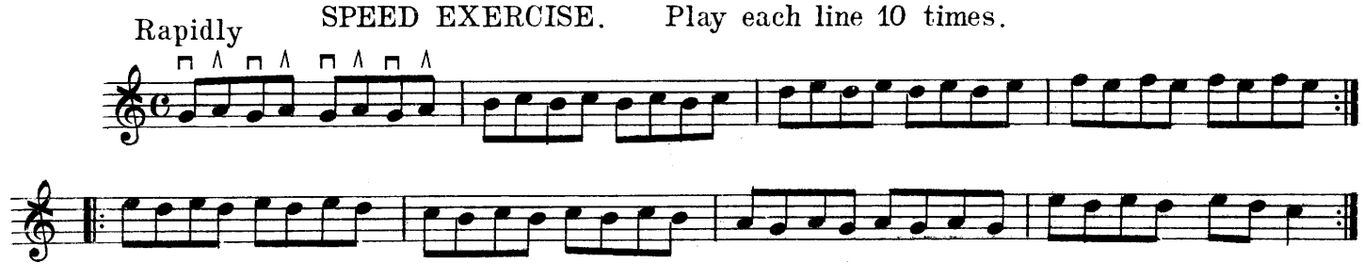
Andante

In the above Amusement both the first and second banjos play a distinct melody which when played alone will be pleasing and complete although short. The 1st banjo part is played tremolo all through. The tremolo must not be broken until the end of the slur is reached. The second banjo part is to be played with a firm down stroke. Andante indicates a slow steady movement.

Etude in A Minor

These small exercises are important. They are short enough to be easily memorized and the pupil should now and then commit to memory certain selections. These are both good ones for that purpose. Play the 8th notes with the alternate down and up strokes. Strike quarter notes with a form down stroke. Tremolo the half notes. Follow these rules carefully and memorize the Amusement first after which memorize the Etude.

Rapidly SPEED EXERCISE. Play each line 10 times.



Duet

My Bonnie Lies Over The Ocean

Serenade

Duet

Arr. by WILL D. MOYER

One down stroke is all that is used in the above triplets. Care must be taken that the stroke is evenly spaced between the notes. The pick glides over the strings, more of a push than a stroke. This is one form of the slur.

EXERCISE

DOTTED NOTES

A dot increases the note ½ its time value
The dotted quarters are equal to 3 eighth notes

Exercise in dotted 8th

Do not tremolo

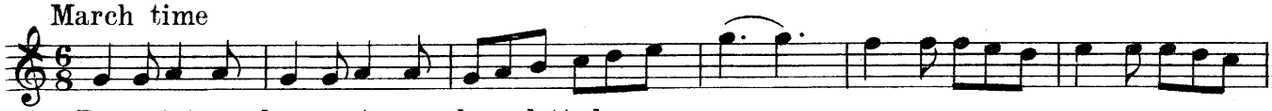
EXERCISE IN 6-8 TIME Andante

Andante

Tremolo quarters and dotted quarters in 6-8 Andante time

EXERCISE IN 6-8 TIME - Tempo di Marcia

March time



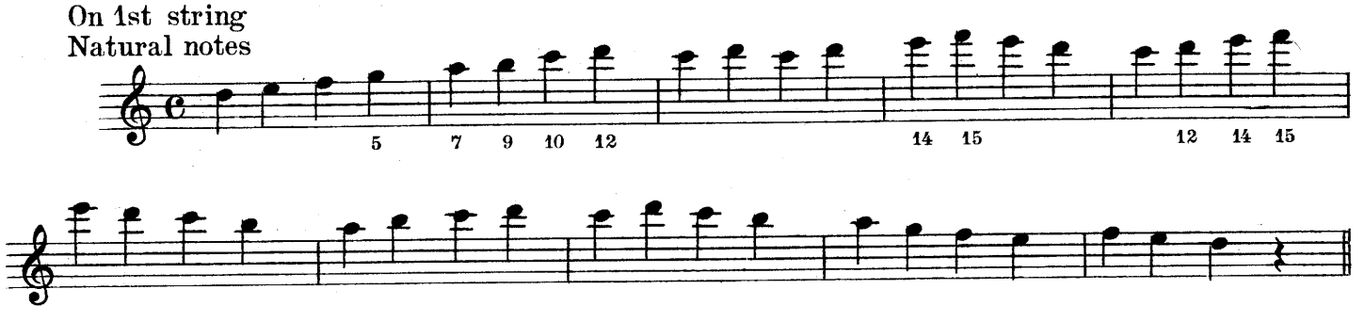
Do not tremolo quarters unless dotted.

In 6-8 March Time quarters are struck with down stroke.

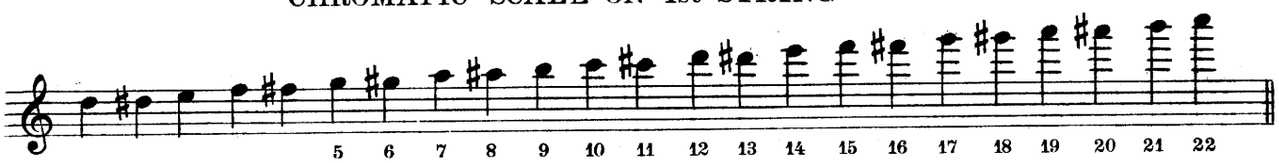
These scales and studies are written for the purpose of illustrating the various notes on each string. In making chords in the positions a knowledge of these is absolutely essential.

STUDY OF NOTES ON ALL THE STRINGS

On 1st string
Natural notes



CHROMATIC SCALE ON 1st STRING



NOTES ON B STRING

natural notes

CHROMATIC SCALE

ON G STRING

Chromatic

EXERCISE ON G STRING As far as 12th Fret

C STRING CHROMATIC SCALE

HARMONY AND CHORD BUILDING

A knowledge of scales in general is indispensable. Pupils should write out the scales in all of the keys - then write the major chords in all keys taking the 1st, 3d and 5th note of each scale See examples. The combination of the 1st 3d and 5th is called a Triad.

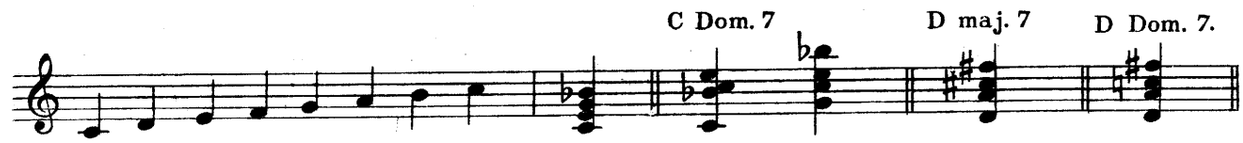
It will be noted that in the above groups the notes used are only C E G. If C is used twice we say that C is doubled. C is the root of the chord. All notes may be doubled under certain conditions.

The pupil must have correct understanding of what is meant by 1, 3, 5. In the above chords the first group if three notes at the end of the scale is the major triad of that key. The following groups show how the chords are played on the banjo. The numbers 1, 3 and 5 show where those intervals are used. By following this scheme the major chords of any key may be built.

The minor chords are built in the same manner from the minor scale.
The seventh chords are composed of the 1, 3, 5 and 7th of the scale. Note ex.

This is the major 7th and is not to be confused with the Dominant 7th which is the chord generally referred to in banjo music as the 7th.

The Dominant 7th Chord is composed of the 1, 3, 5 and minor 7th which simply means that the 7th is lowered a half step from the original note in the scale See examples.



In the D chords it will be noted that the D 7th (Maj.) is composed of the 1, 3, 5 and 7 which in this case is C♯ as C♯ is the 7th in the key of D. To form the Dominant 7th the note is lowered one half step to C natural and the Dominant D 7th then is composed of D F♯ A and C♮. This plan carried out through all the scales will build the 7th chords in Maj. 7th and Dom 7th.

There are three note chords and four note chords.

3 note - embrace the Major Minor Diminished and Augmented.

Now study these rules -

The Major is formed by using 1, 3, 5 of the Major scale or 1st - Maj 3d - Perfect 5th.

The Minor is formed by using 1, 3, 5 of the Minor scale or 1st - Min. 3d - Per. 5th.

The Diminished by using the 1st - Min. 3d - Dim. 5th.

The Augmented chord is formed by using the 1st 3d and Aug. 5th which means that the 5th is raised one half step. C, E, G♯ is an Augmented chord. These are often written C+ D+ etc.

RULES FOR MAKING OTHER CHORDS

4 note chords

Maj. 7th-1st Maj. 3d - Per. 5th - Maj. 7th.

Min. 7th-1st Min. 3d - Per. 5th - Min 7th.

Diminished 7th - 1st Min. 3d - Dim. 5th - Dim. 7th.

Dom. 7th - 1st Maj. 3d - Per. 5th - Min. 7th.

There are also altered chords in major and minor.

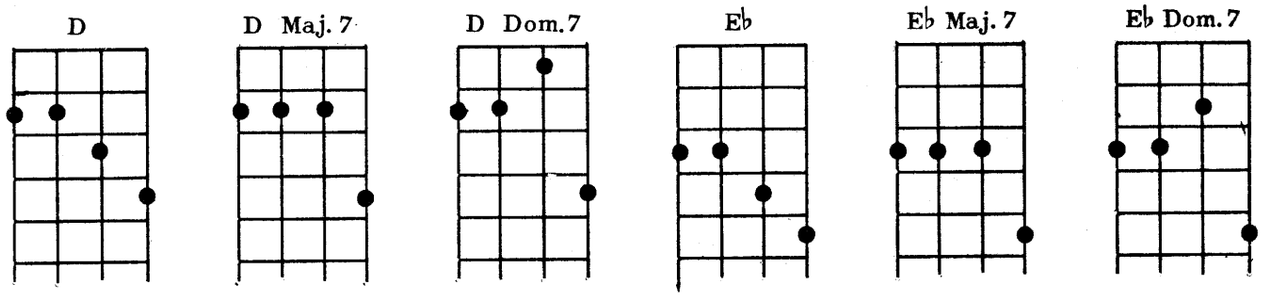
Major 7ths two kinds a- 1st - Min. 3d - Per. 5th - Maj. 7th.
b- 1st - Maj 3d - Aug 5th - Maj. 7th.

Altered Minor 7th 1 - Min. 3d - Dim. 5th - Min. 7th.

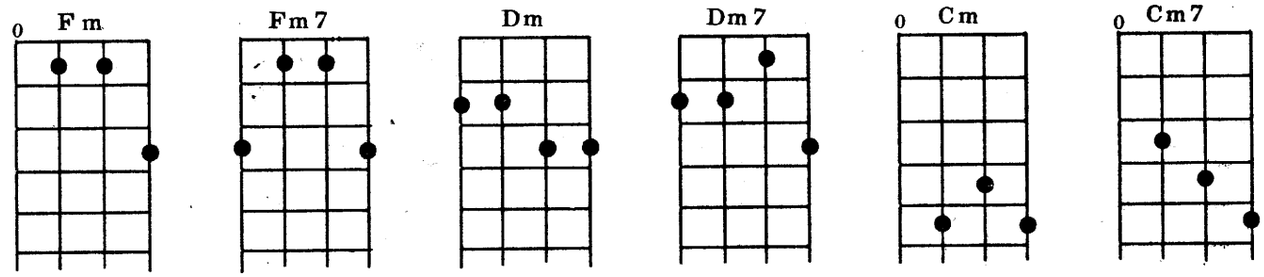
Altered Dom. 7th 1 - Maj. 3d - Dim. 5th - Min. 7th.

A few diagrams which will aid the student in forming these chords.

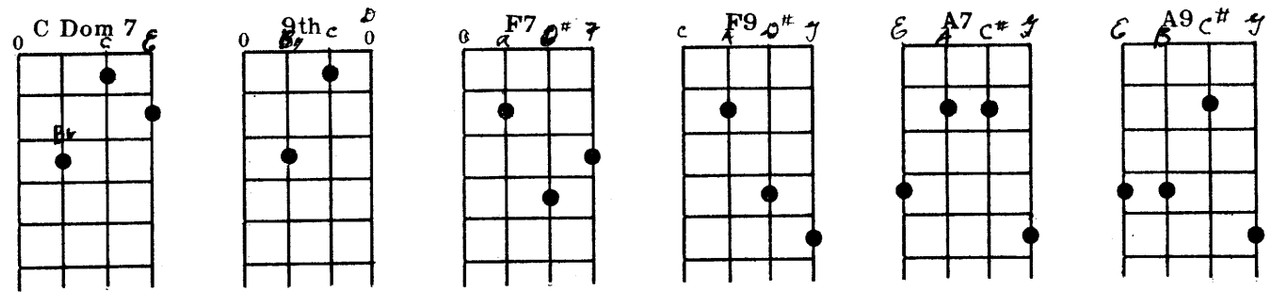
Showing how the Major is converted into the Maj. 7th and Dom. 7th.



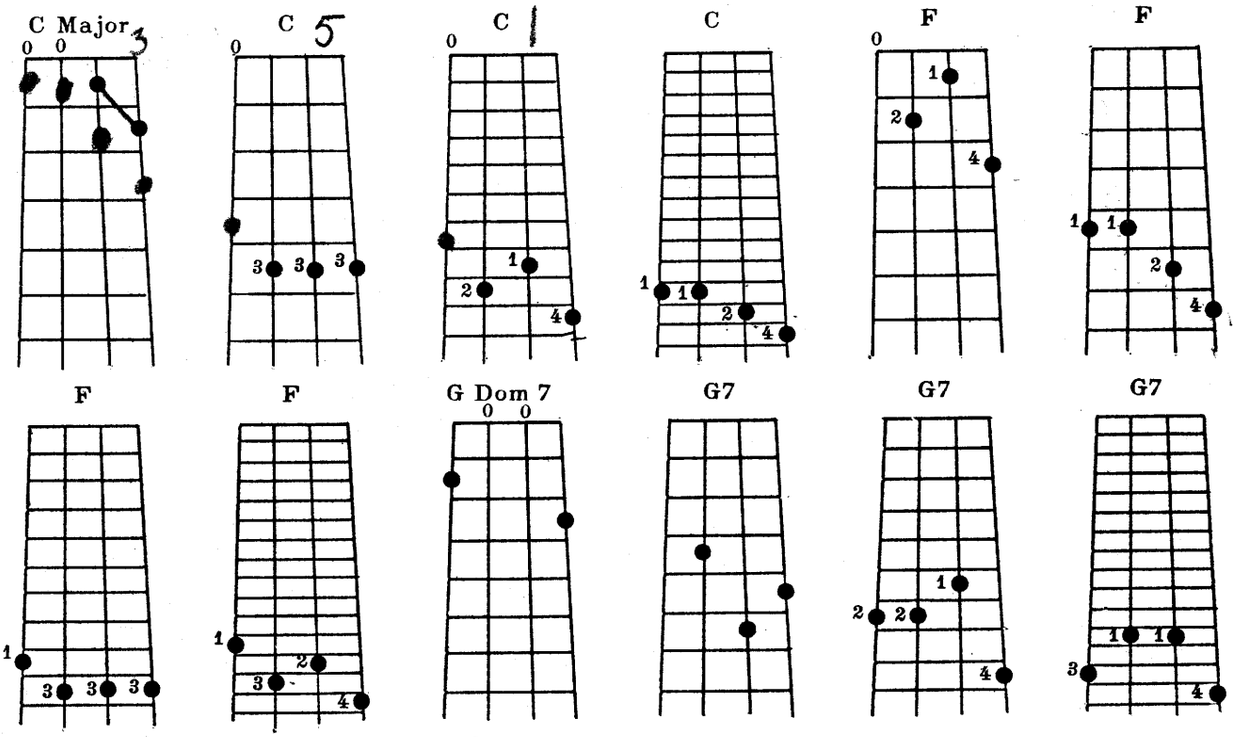
Progressing from the minor to a minor 7th.



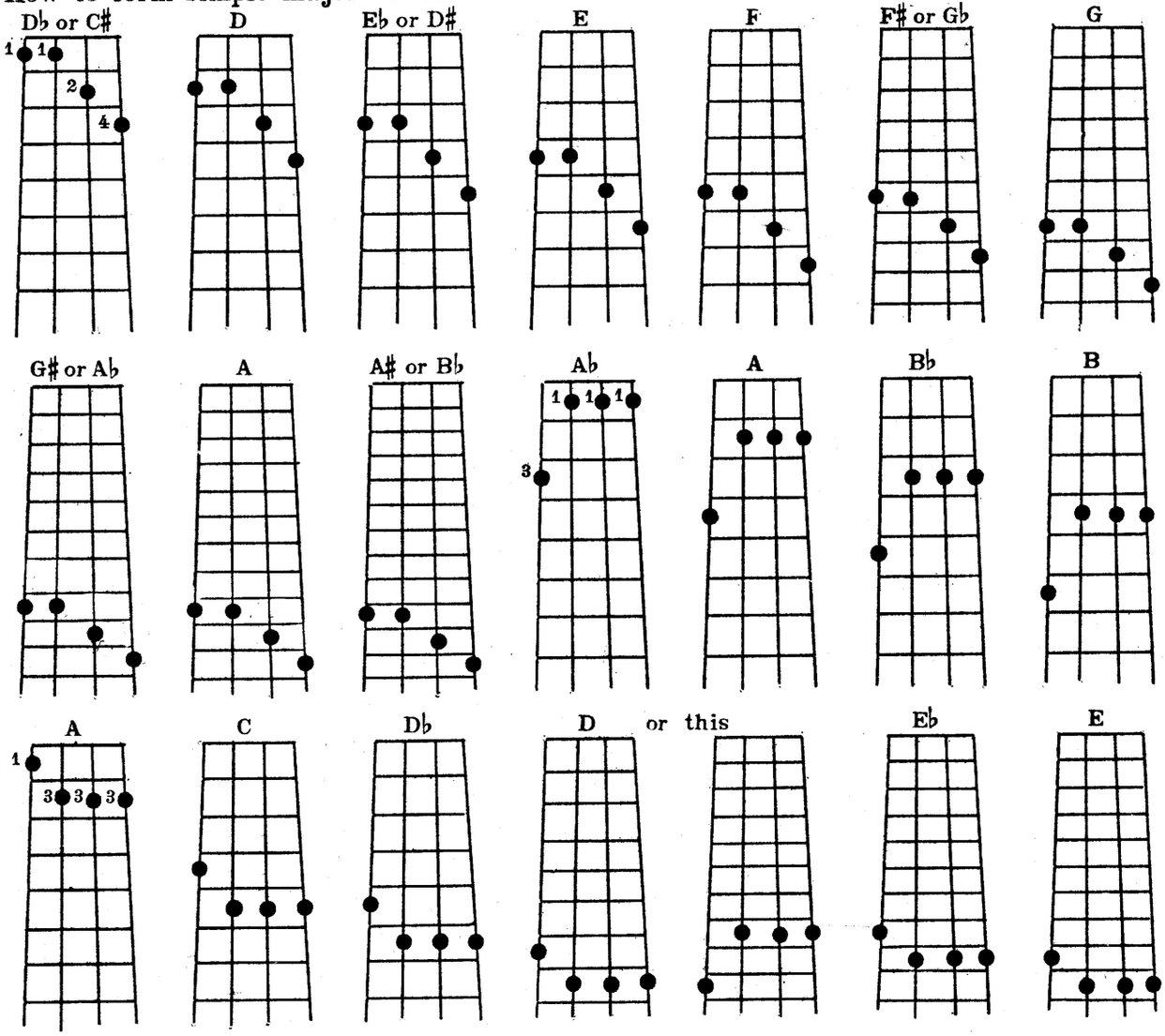
The chords of the 9th have the addition of the interval 9. As the Banjo has only 4 strings the 9th chords are incomplete. A few examples of 9th chords - changing from the Dom 7.



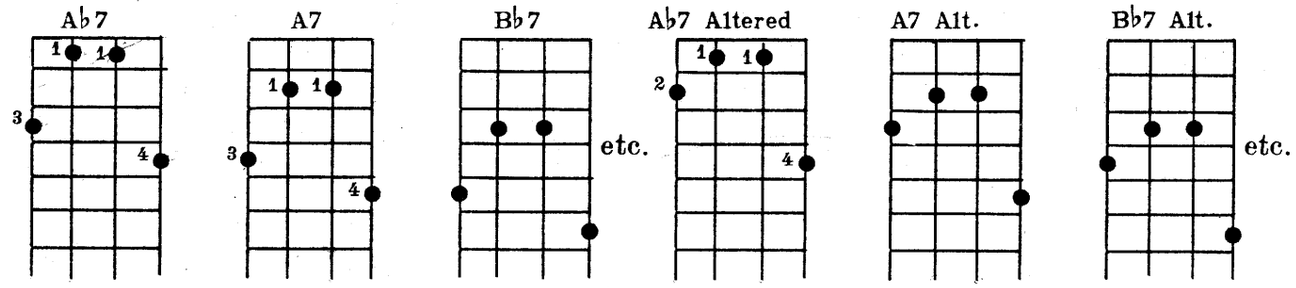
Numerals indicate fingers.



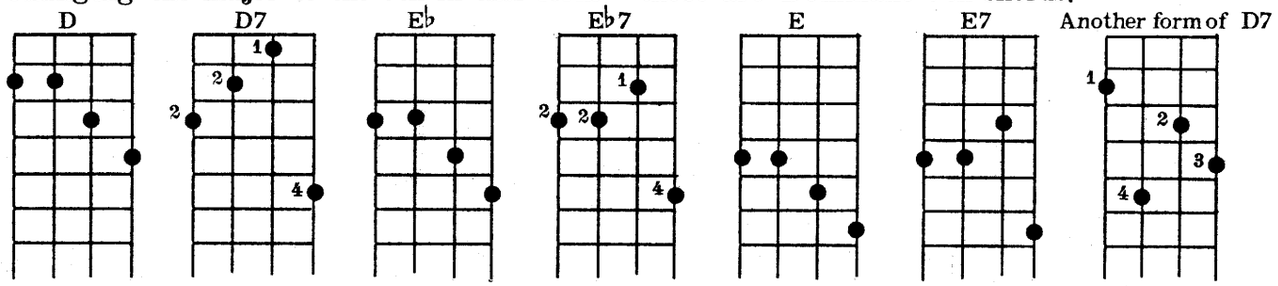
How to form simple major chords.



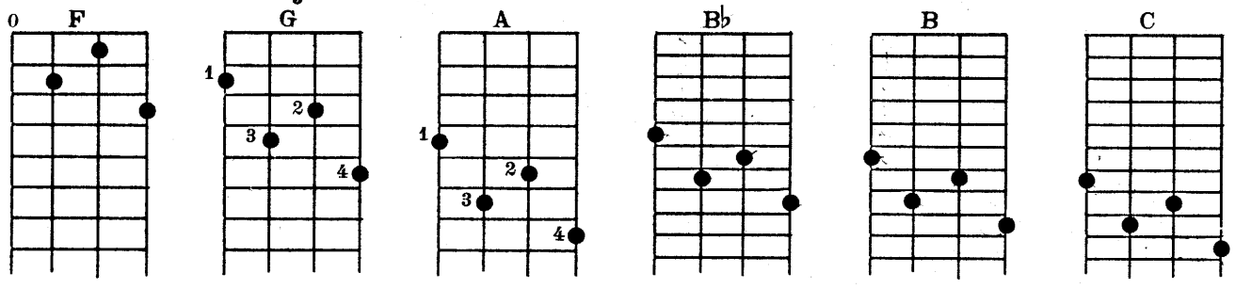
To alter the same 7th.



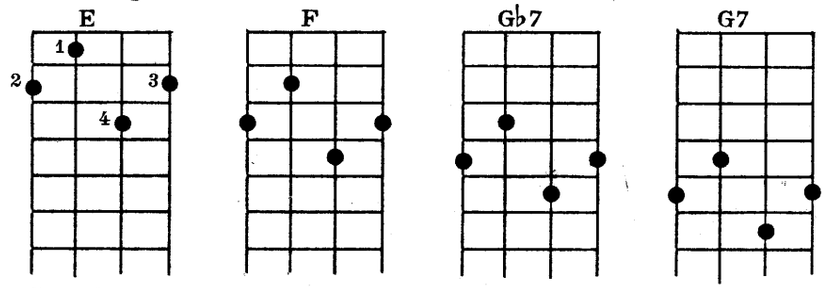
Changing the major to the 7th in this form - these are Dominant 7th chords.



Below is another major form.

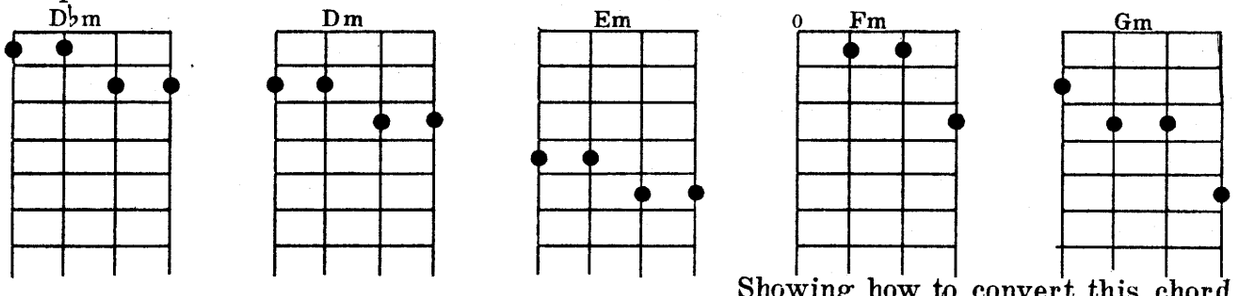


Showing how to convert these into 7th chords.

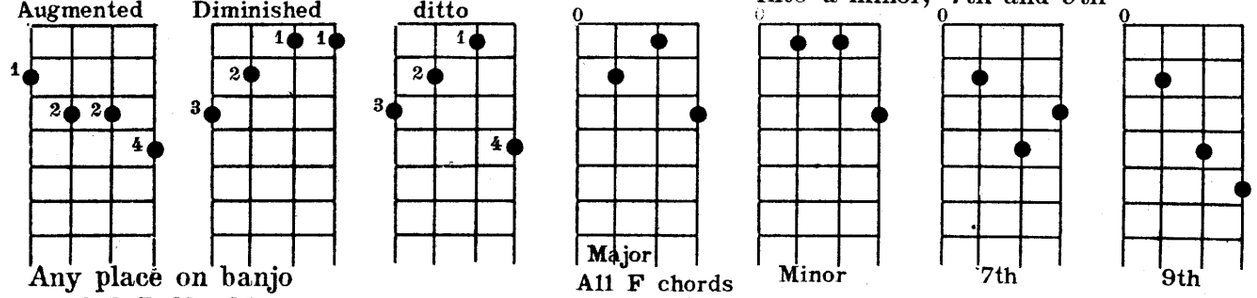


All of these chords should be memorized. Bb would be one fret higher than A - Ab on fret lower than A etc.

Simple form of minor chords.



Showing how to convert this chord into a minor, 7th and 9th



Light and Gay

POLKA

Duet

WILL D. MOYER

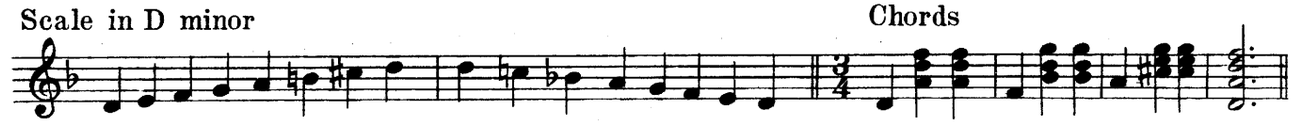
KEY OF F 1 FLAT

ETUDE

EXERCISE

CHORDS IN C Modulating into F and G, D minor.

Scale in D minor Chords



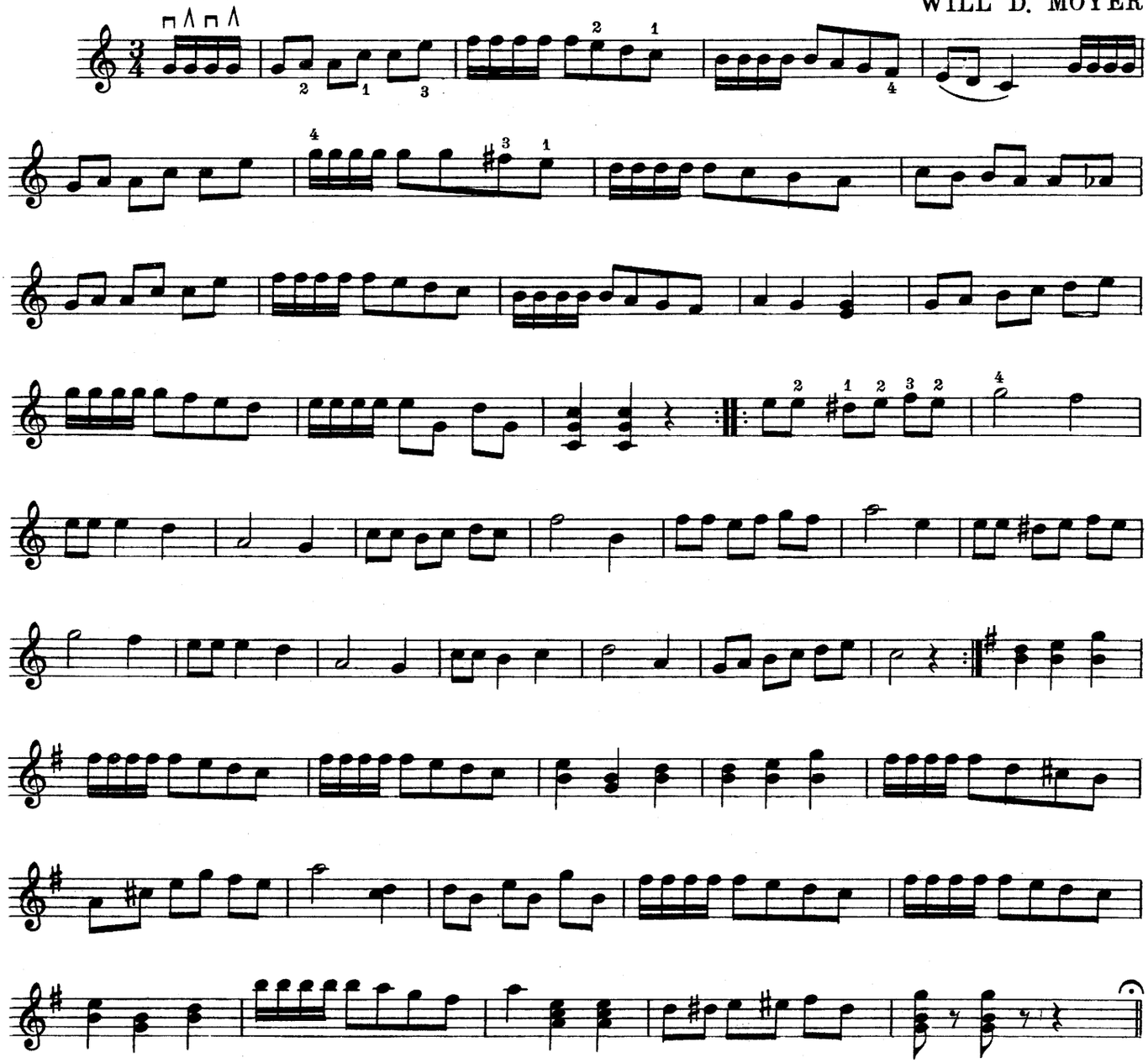
EXERCISE

Tulip Mazurka

More practice on the down and up stroke. Play very carefully and with increased speed.

Moderato

WILL D. MOYER



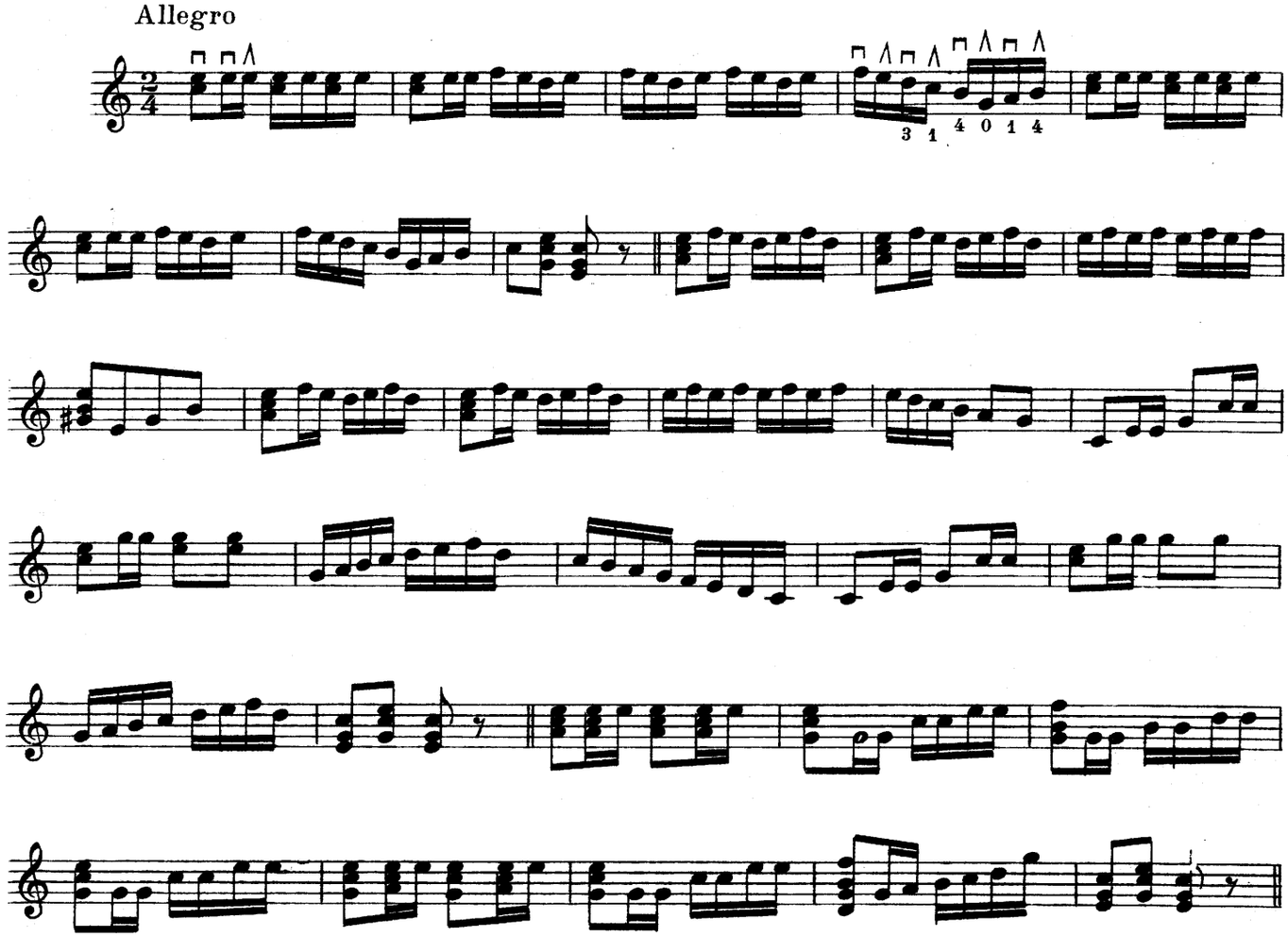
Etude In C

Andante

SPEED STUDY

Plectrum

Allegro



SONG OF THE ROWERS

Tremolo all notes

Andante

WILL D. MOYER

Golden Days

Concert Waltz

WILL D. MOYER

Golden Days Concluded

SCALE — KEY OF D MAJOR — TWO OCTAVES

EXCERCISE

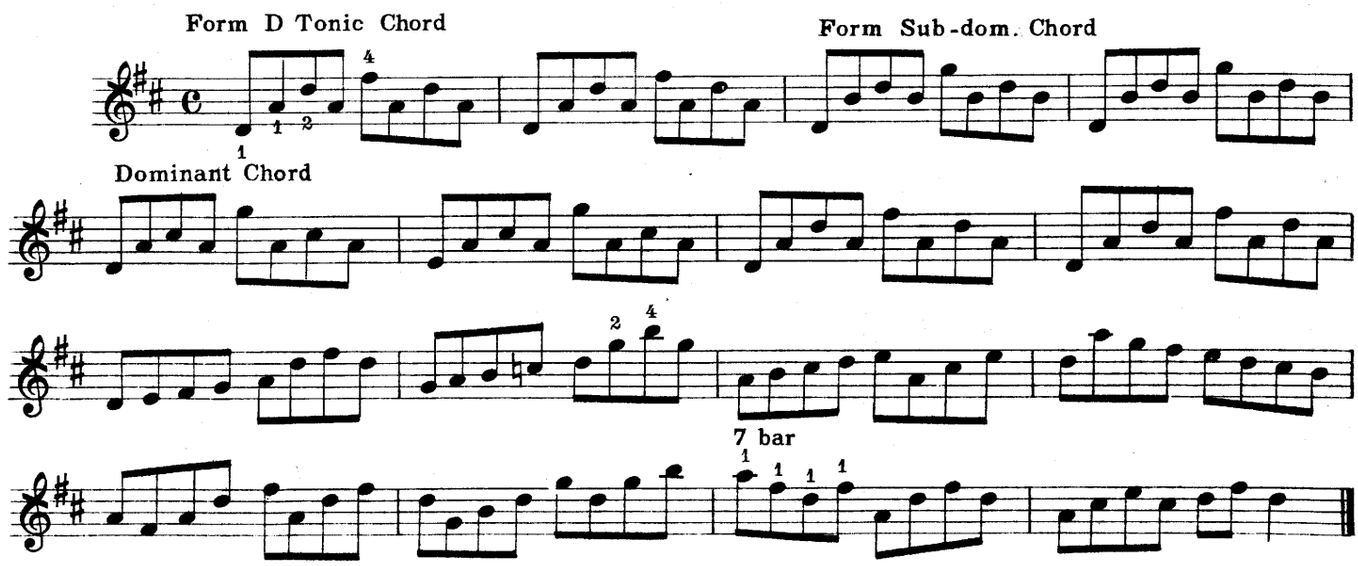
CHORDS

In order to play chords with skill, the left hand fingers must be under full control. As an example, in changing from the tonic chord of the above, keep the 1st finger on D, 2nd fret on 4th string, and also keep the 2d finger at D, 3rd fret on 2d string. Then in changing from the sub-dominant to the dominant chord; hold the 4th finger on G until the change is made.

One rule to observe in playing chords upon a Banjo is not to lift a finger (left hand) from a string until necessary. An expert performer does not jump the hands and fingers around more than is absolutely necessary which is why they always appear to play with ease.

Practice the chords in the Key of D in the manner just described until they are mastered. Chords in all the keys may be played by using these same positions upon differnt frets. This will be illustrated later. SEE CHART OF CHORDS

ETUDE



Waltz in D

If the first banjo part seems too easy — try the second. Pupil must play both.

WILL D. MOYER

In the Gloaming

HARRISON

Drink To Me Only With Thine Eyes

JONSON

Good Night Ladies

EXERCISE WITH DOTTED NOTES

Do not tremolo

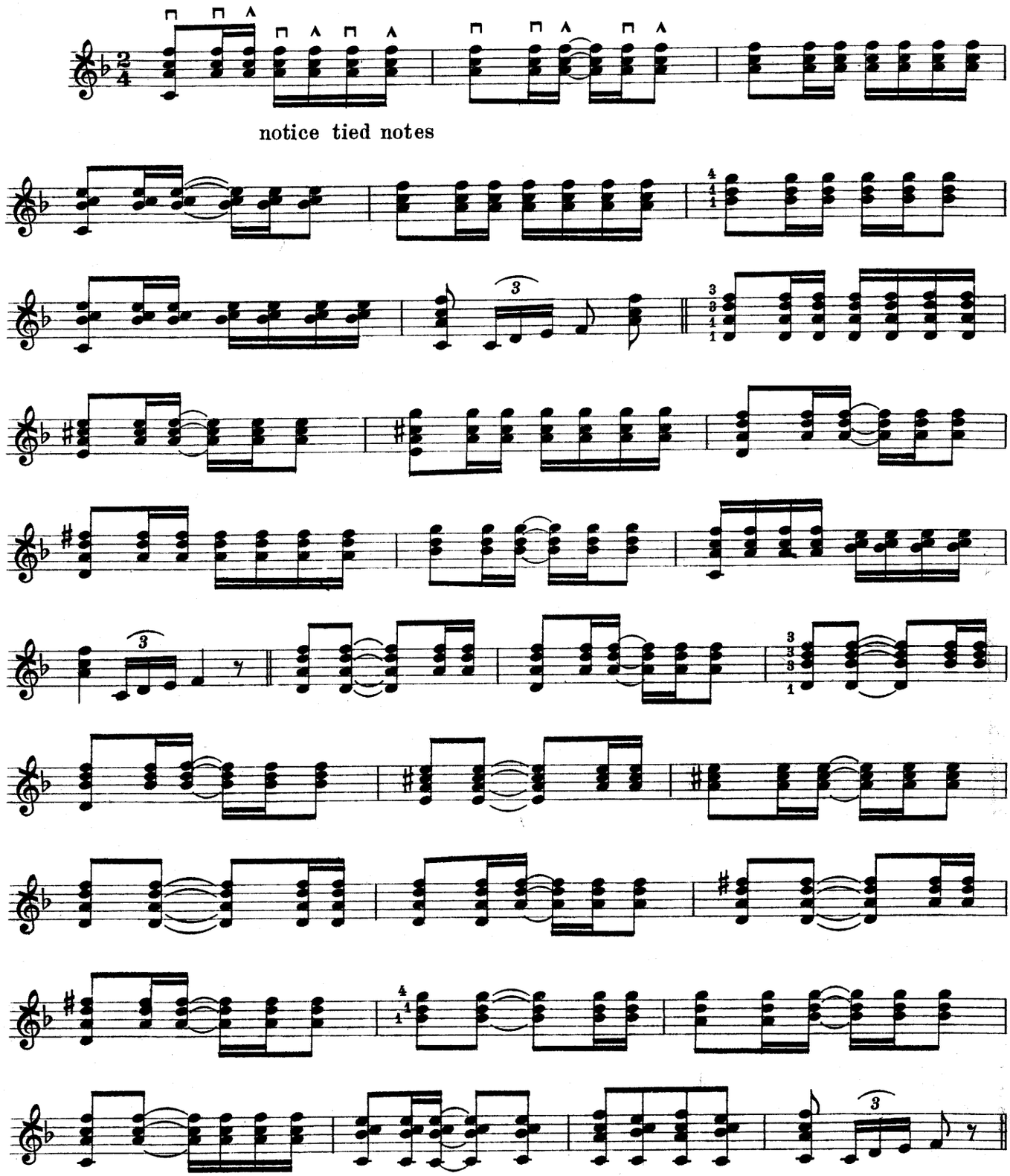
Play each line at least 8 times. These are very important exercises.

ETUDE

Practice with alternate down and up strokes and also by using all down strokes. To get the best results from practice always repeat over and over again any parts that are difficult. If the fingers have any difficulty at any passage; sometimes a half dozen trials will work wonders. If a half dozen times over do not get results, go over and over until results are obtained, ten times a hundred times if necessary. An hour spent in that manner will do more good than several hours in aimless wandering over the fingerboard.

PLECTRUM STROKES

As used in Dance Orchestra Work



The tied notes are not struck. There are hundreds of ways in which the chords may be "ragged."

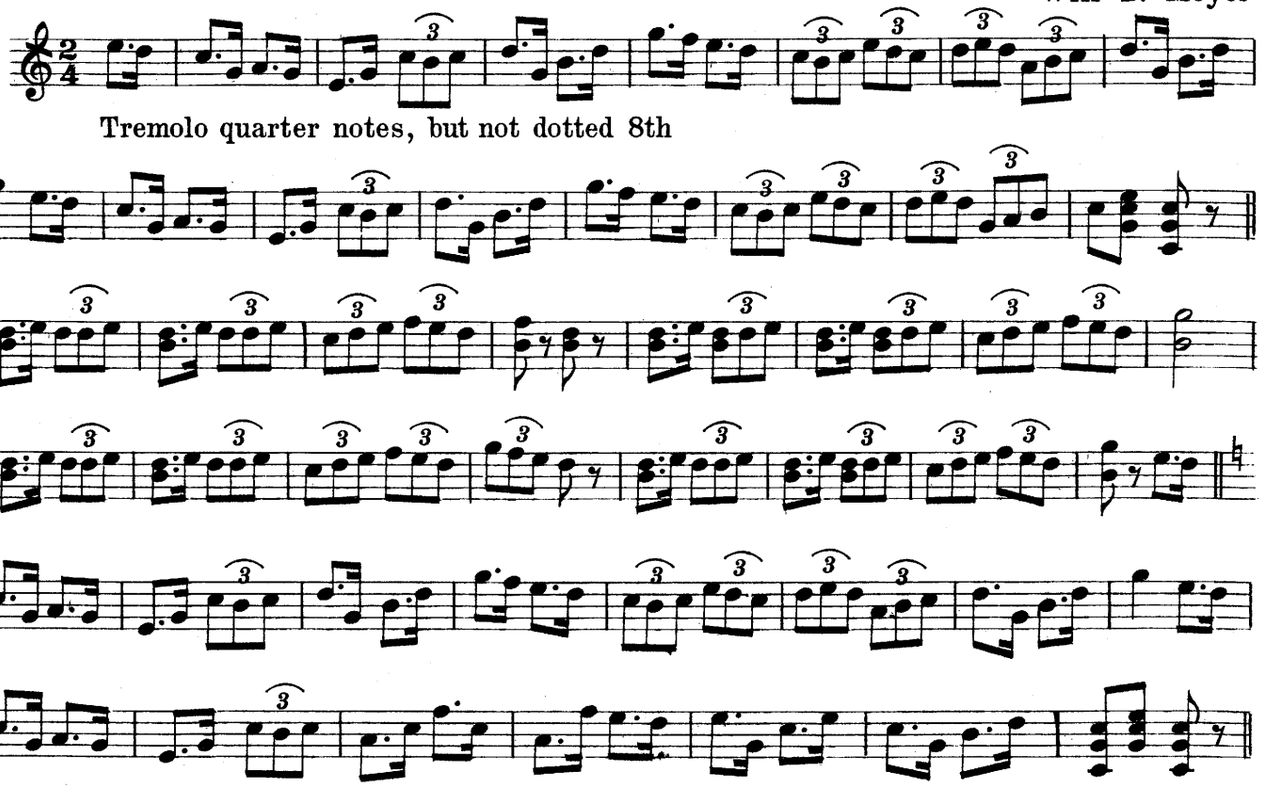
Ever True

FOX TROT

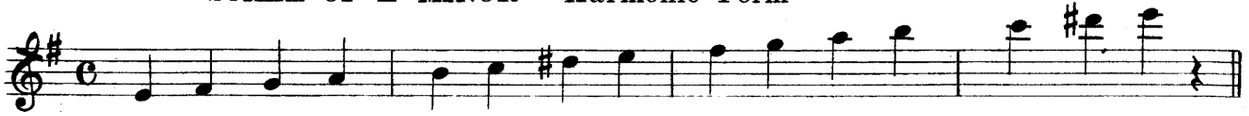
WILL D. MOYER

IRISH CLOG DANCE

Will D. Moyer



SCALE OF E MINOR Harmonic Form



CHORDS IN E MINOR

KEY OF A — 3 SHARPS

CHORD

EXECISE

RICKETY JIG

Will D. Moyer

Tremolo quarter notes

MELODY

Will D. Moyer

Minor

Fine

D.C. al Fine

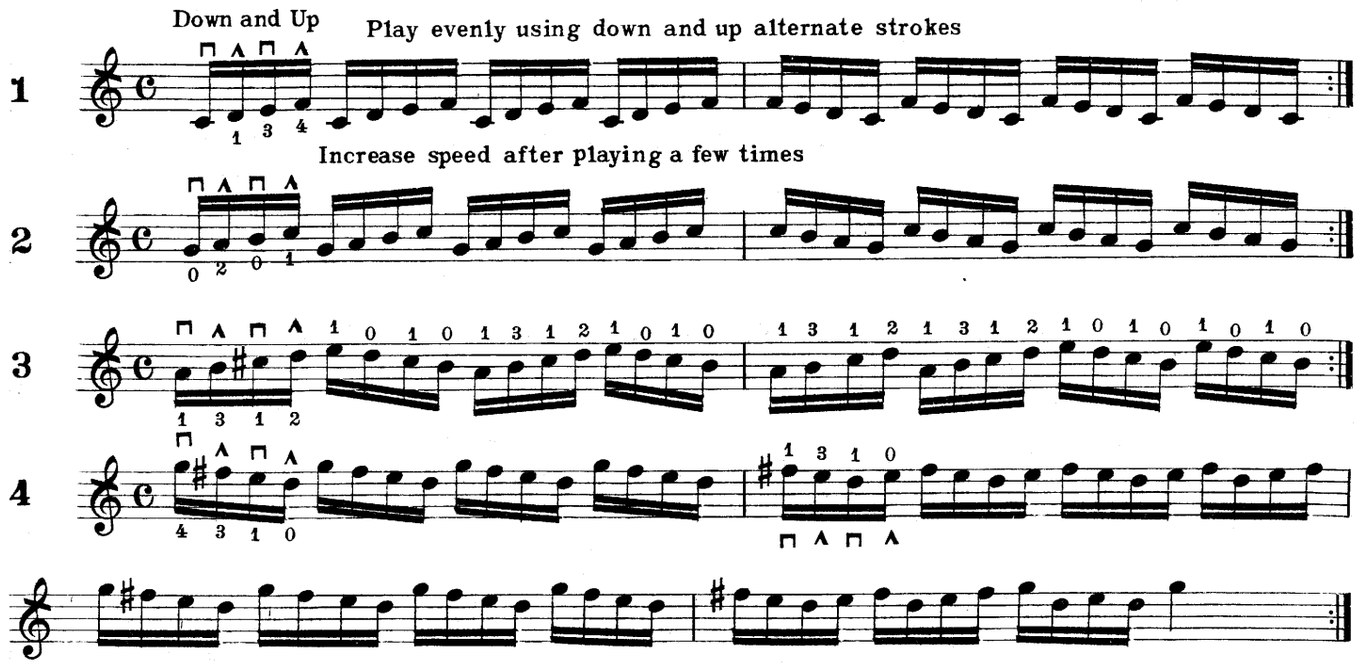
EXERCISES KEY OF C

To strengthen left hand fingers

Direction for practicing above exercises

In No. 1 the 2d finger is held at E until the C open string is needed and in all cases play the notes as fingered, play the C at 5th fret on the G string and playing B at the 4th fret on G string and not the open B. If these directions are followed splendid results will be obtained. The alternate down and up stroke is used all through without change in all of the exercises and permits of considerable speed being developed. An all down stroke is not rapid.

EXERCISES TO OBTAIN SPEED



In trying to obtain speed the best method is to take short exercises memorize and work them to the limit.

Then You'll Remember Me

BALFE

A beautiful song from the Bohemian Girl. Tremolo the melody with the exception of the grace notes. The accompaniment is played lightly with single strokes. The usual manner to play songs of this style is to tremolo throughout. There is no rule for the tremolo other than to tremolo sustained notes. In songs of a snappy lively nature a tremolo would be out of place and such notes should be handled with single strokes. Grace notes with dash through the stem are struck quickly the time being taken from the following. This will be illustrated later in other examples.

SHOWING HOW TO PRACTICE

These exercises must be played until mastered. Take the first one and memorize it. This is a difficult plectrum movement but can be mastered. There are several ways of playing this exercise and one way is to play all of the notes upon the 2nd string but the one given here is the most practical. Play the first two notes with a down stroke slurring the 2nd note, then strike the 3rd note with a down (careful here not to use an upstroke) and the last not with an up. This gives the last two notes an alternate down and up.

In the 2nd exercise the stroke are all down, slurring the 2nd and 4th notes etc, etc. This is only placed here for technical reasons and should be thoroughly worked out. This is a tiresome exercise at first until the muscles become accustomed to the movement.

This 3rd exercise has the same notes as the 2nd but played in a different manner, the 4th finger playing E at the 5th fret on the 2nd string. This allows the right hand the use of the alternate down and up stroke, but makes the left hand work harder. Each of these lines should be played a dozen times frequently.

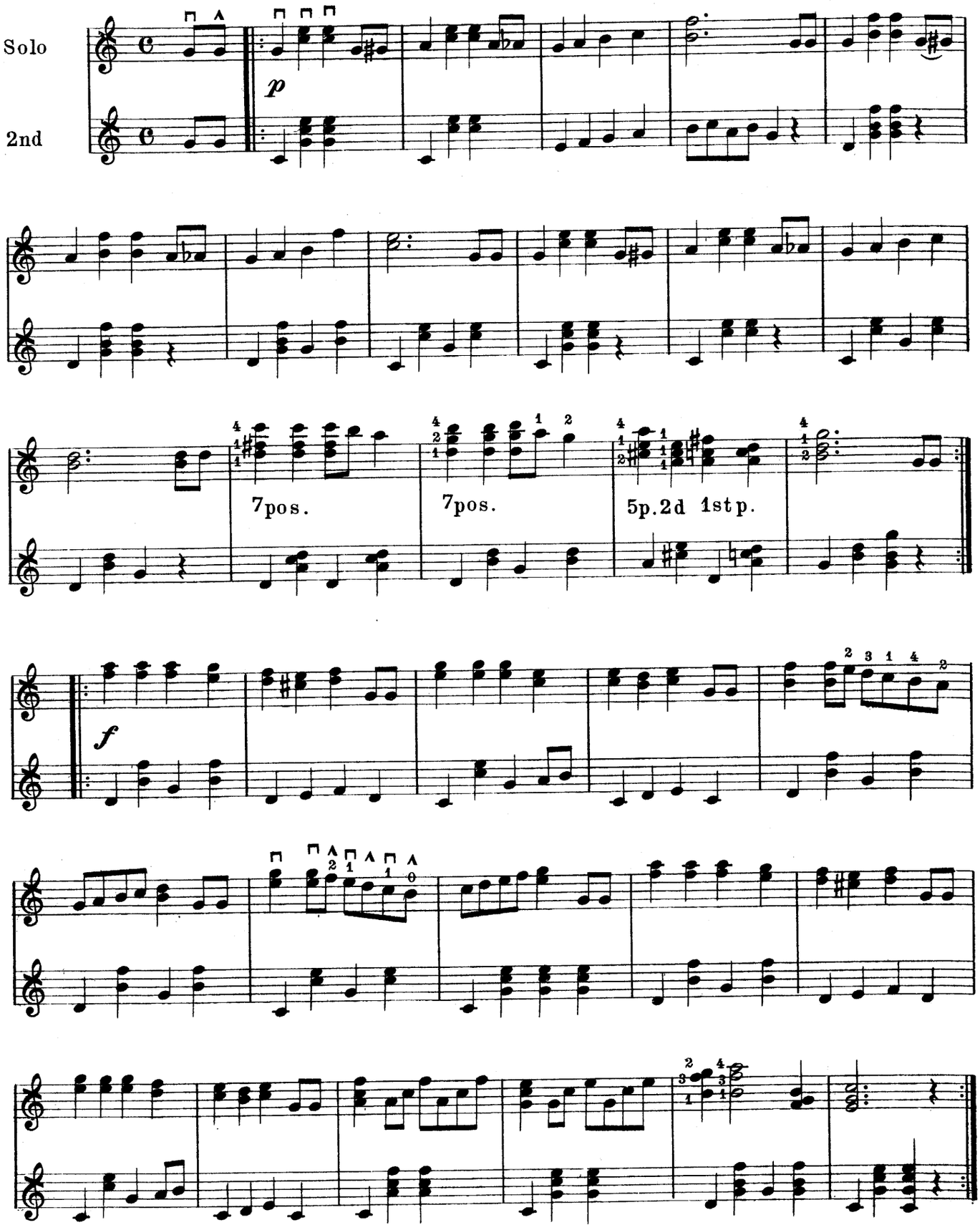
The fourth exercise is for the left hand principally as the alternate stroke may be used all through. Note fingering.

It will be noted that the above exercises are a repetition of a certain passage over and over and that is just exactly the way in which a student should practice a difficult measure when ever one occurs. Go over and over again and again the same short (if short) passage. To start a strain or line all over again just on account of a mistake that is made in playing and particularly when that mistake is due to a certain difficult passage is all wrong. The thing to do is to get to work on the mistake and correct it.

Crack The Whip

MARCH

WILL D. MOYER



Crack The Whip Continued

Trio

SCALE B♭

3d pos. 5th pos.

Note fingering. The scale starts with the first finger on B♭ next note C played on same string, D and E played on the 2d string, and at this point the 2d finger shifts to the 6th fret playing F on the 2d string, the next three notes being played on the 1st string.

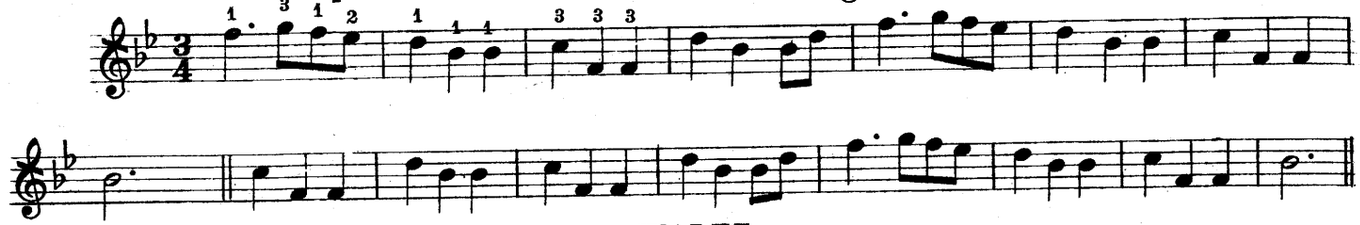
CHORDS

Exercise keeping 1st finger at 3rd fret.

3rd position all through exercise.

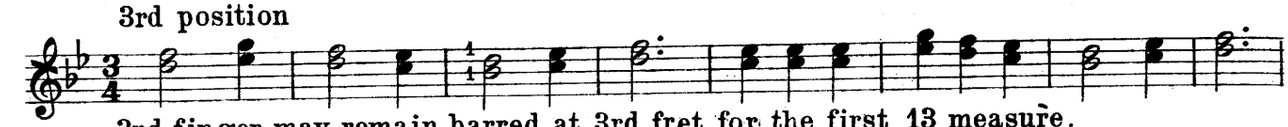
OLD AIR

All in 3rd pos. Retain finger at 3rd fret



WALTZ

3rd position



3rd finger may remain barred at 3rd fret for the first 13 measure.

3rd pos.

Scales in all the positions may be played by following the same form of fingering. Place the first finger straight across the 1st, 2d and 3rd strings (barre) and retain it in that position until the first four notes of the scale are played when the hand is shifted two frets higher up. This is the system used in playing a scale in one octave. However the hand may remain at the original barre while the first six notes of the scale are played and by extending the 4th finger the 7th note may be also reached, and the 8th as well. This is not difficult in the higher positions.

The Old Darkies Favorite

Duet

3rd Pos.

WILL D. MOYER

1st

2d

Tremolo

f

10 pos.

SCALE G Minor

CHORDS G Minor

Elgin Valse

Tempo di Valse

WILL D. MOYER

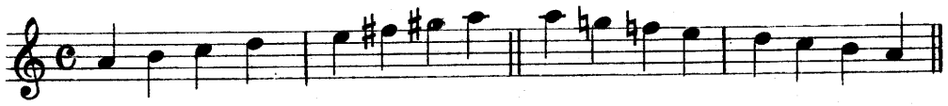
Elgin Valse Con.

D. S. al Fine means to return to the sign 𝄋 and play as far as the word Fine.

EXAMPLES OF MINOR SCALES

The minor scales are different from the major owing to the placement of the half tones. In the major scale there is always a whole step (i.e. two half tones or two frets on a fretted instruments) from the 2d to the 3rd degree of the scale, while in the minor scale it is only a half tone from the 2d to the 3rd degree. This third degree is called a minor 3rd. There are two forms of the minor scale, the Harmonic and Melodic. The Melodic form has the 6th and 7th tones raised ½ tone in ascending, while in descending the scale is played according to the signature. This is first illustrated.

MELODIC MINOR SCALE Key of A Minor



All natural in descending as the signature is natural.

HARMONIC FORM A Minor

Play the same in descending as in the ascending scale.

KEY OF E MINOR Melodic

The only note sharped in the one called for in the signature. F.

E MINOR Harmonic

In descending you will notice that the D is also sharped

D MINOR Melodic

In ascending the 6th and 7th tones raised one-half tone in descending notes are all as signature.

D MINOR Harmonic

In descending play the B flat because the signature calls for it and play the C sharp as marked.

B MINOR Melodic

In descending play as signature. F & C sharped. All others natural.

B MINOR Harmonic

In ascending and descending sharp F-C and A.

C MINOR Melodic

Practice both forms of the scale as owing to the different accidental and irregular intervals this makes excellent practice. All major scales have relative minors which take same signature as the major scale.

C MINOR Harmonic

Major keys	C	relative minor	A
, ,	G	, ,	E
, ,	D	, ,	B
, ,	F	, ,	D

Julia

SCHOTTISCHE

WILL D. MOYER

Congrazioso

JUANITA

Dolce

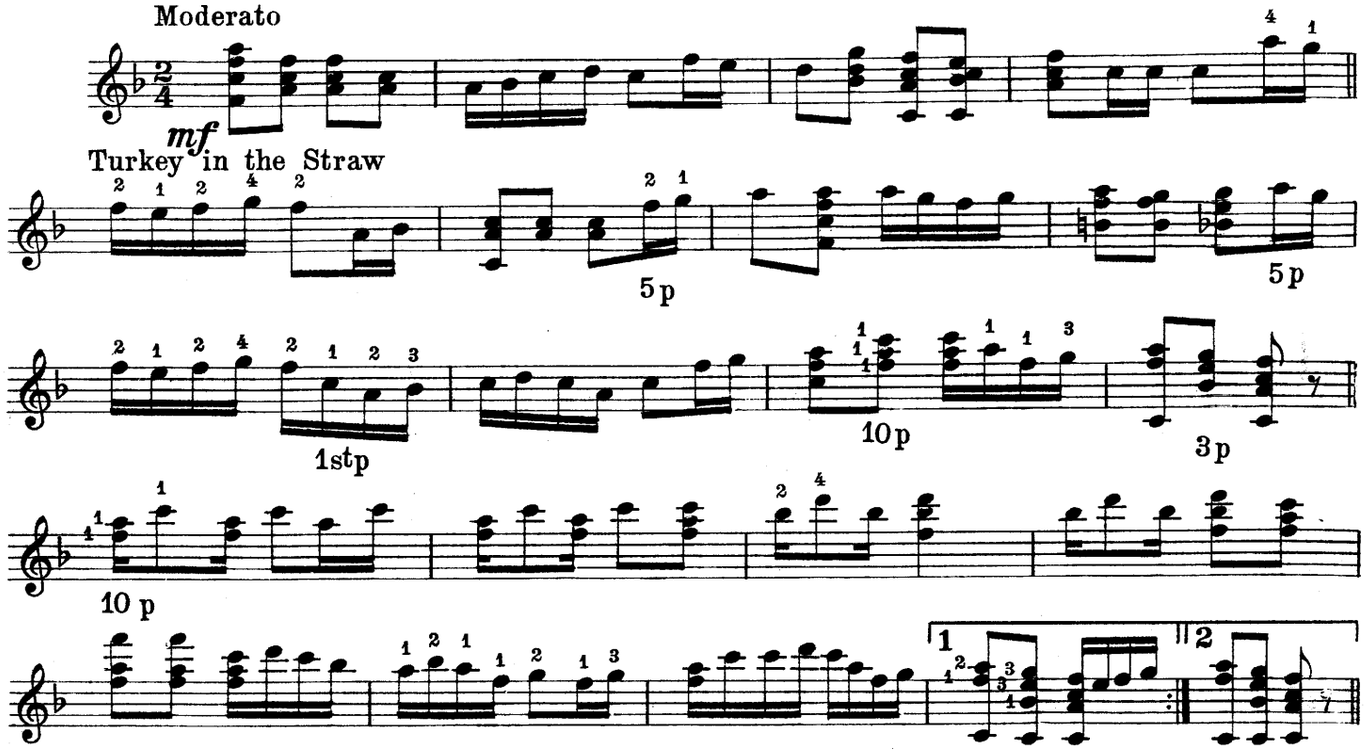
Norton

BALLADE

Showing various modulations

Andante

THE OLD TIMER



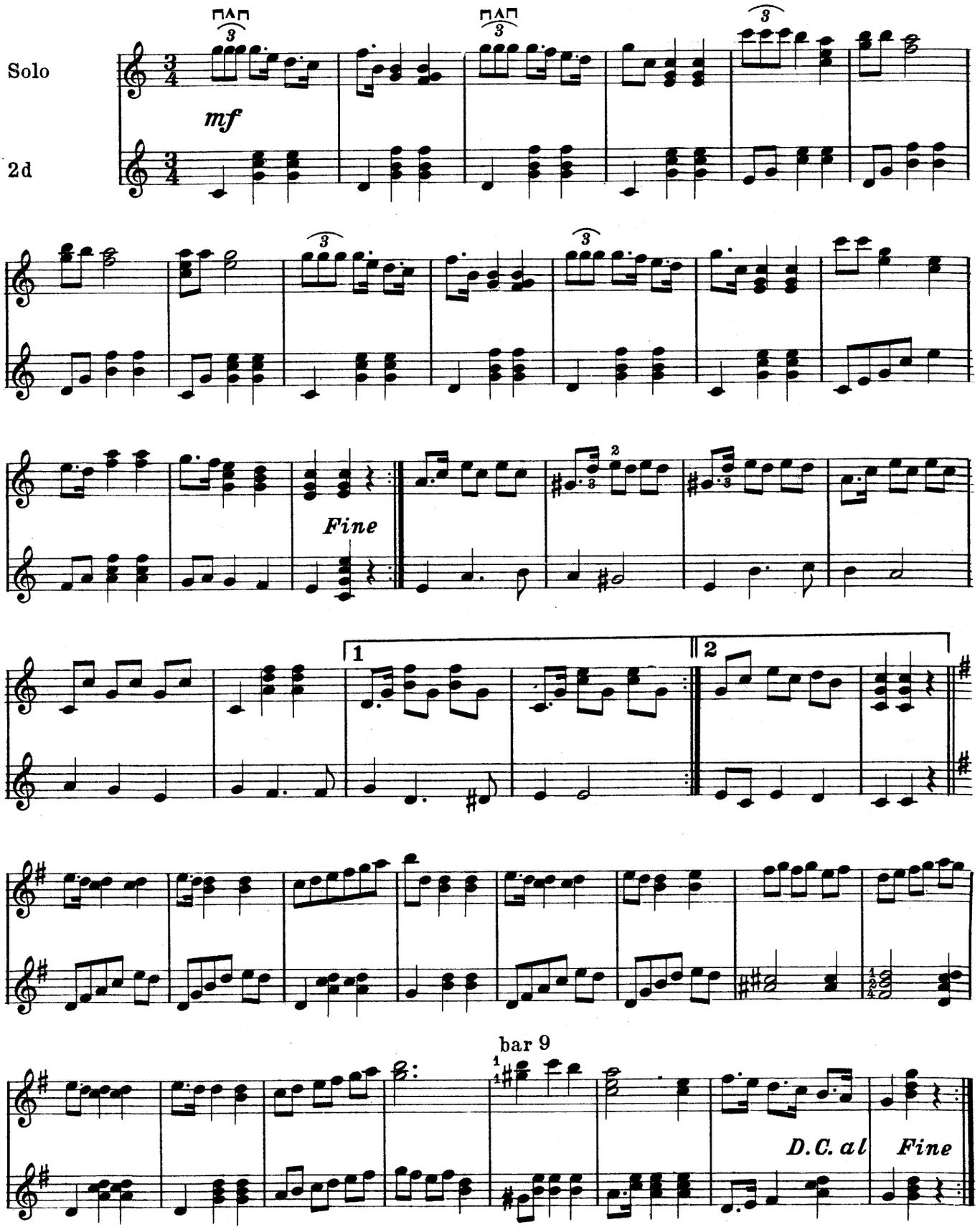
ARKANSAS TRAVELER

THE DEVIL IN A HOLE

EAST LYNN MAZURKA

Duet

WILL D. MOYER



In the Long Ago GAVOTTE

Not difficult. A good study in time and expression.

Duet

Tempo di Gavotte

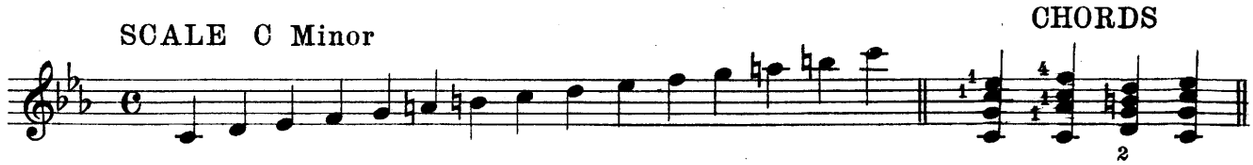
WILL D. MOYER

When the Band Goes By

JOHN MARTIN
Arr. by Moyer

Tempo di marcia

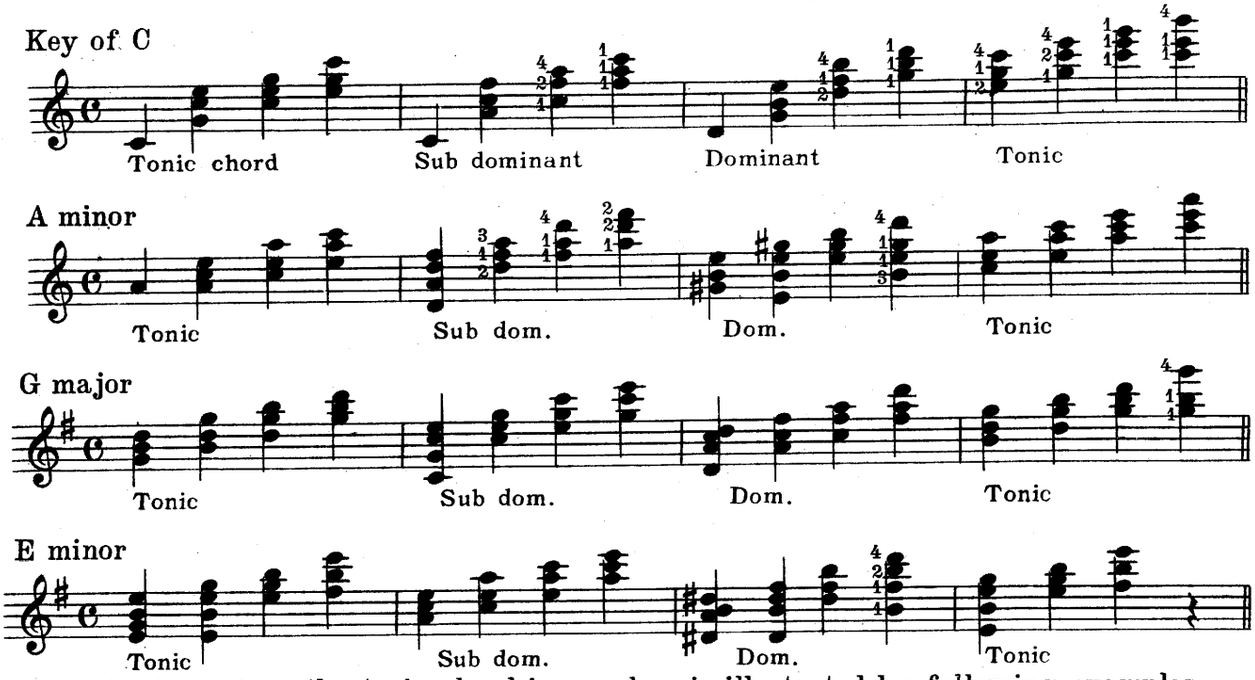
KEY OF E FLAT



WALTZ in E♭

EXERCISE 3 flats

POSITION CHORDS in different Keys



That it is simple to form the tonic chord in any key is illustrated by following examples. Note that the fingers keep the same relative position but change location on the fingerboard. Study carefully.

Start with the key of D flat made by barring the first fret D major the 2d fret etc.

It will be noticed that in all cases the position of the fingers is the same see diagram the position of the first finger is at the key.

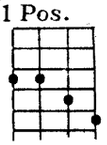
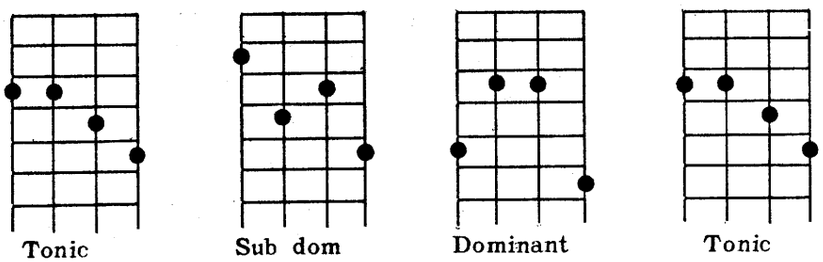


DIAGRAM OF E FLAT CHORD AT 3d POSITION

The 1st finger holds E flat which is the tonic or root of the chord. Place the hand in this position on any part of the banjo and whatever note is held on the 4th string is the tonic of that chord.

Other diagrams showing position of hand in tonic, sub dominant and dominant chords of different keys using this scheme to form the tonic and keeping the 3 changes mentioned above in the original position i.e. without taking the first finger from the original position or fret.



The first finger stays at the 3d fret. Change to the 4th fret and we have the key of E major at the 5th fret F major and so on.

Valse Allegro

Play rapidly.

Allegro

WILL D. MOYER

Work this up until it can be played rapidly. There are no difficult chords and the down and up stroke is used almost all through with a few slurred strokes i.e. plectrum gliding downward over two notes.

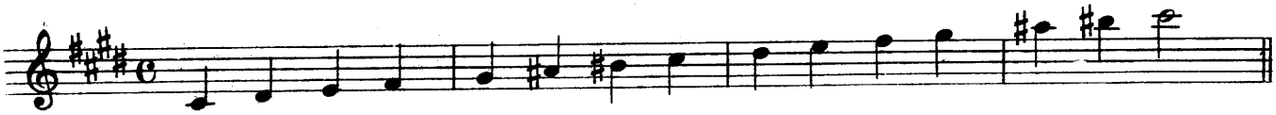
KEY OF E MAJOR

CHORDS KEY OF E

AMUSEMENT

4 bar

SCALE IN C♯ MINOR Relative to E major



CHORD STUDY C♯ Minor

SCALE A FLAT

Chords

CHORD STUDY IN A FLAT

STUDY

1st Pos

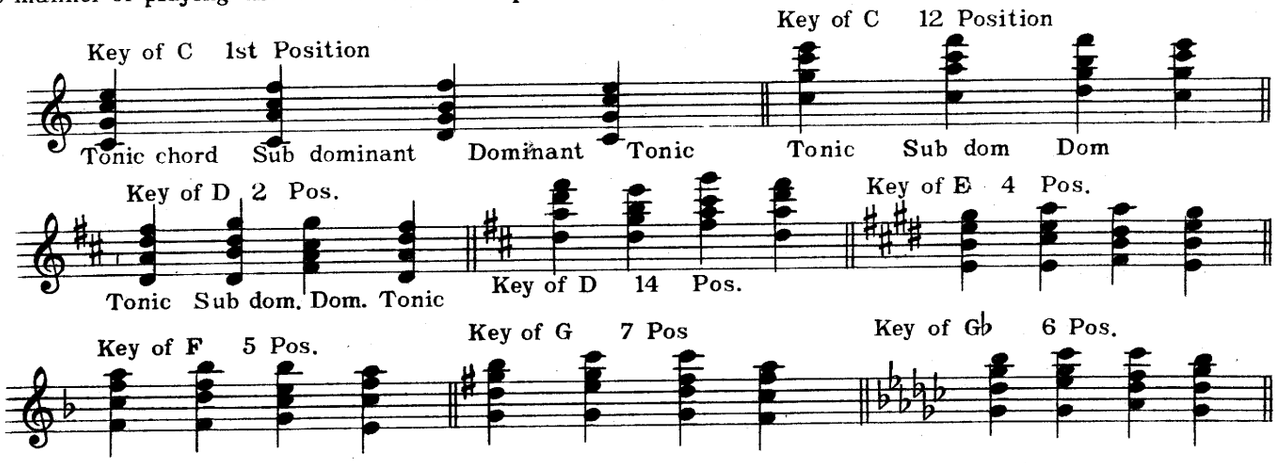
Oriole Fox Trot

Keep this time steady. Must be played in a strictly even tempo all through without any retards.

WILL D. MOYER

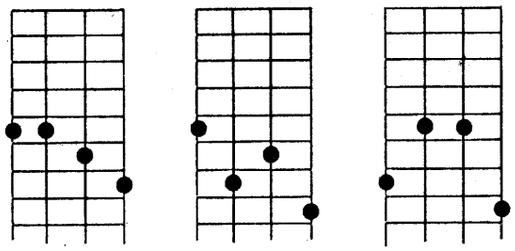
CHORDS IN POSITIONS

This manner of playing the chords is the best practice for orchestra work as it keeps the hand at one position.


Key of C 1st Position
Tonic chord Sub dominant Dominant Tonic
Key of C 12 Position
Tonic Sub dom Dom
Key of D 2 Pos.
Tonic Sub dom. Dom. Tonic
Key of D 14 Pos.
Key of E 4 Pos.
Key of F 5 Pos.
Key of G 7 Pos
Key of G♭ 6 Pos.

Chords may be played in all of the keys by following this scheme of fingering.

Note diagram. The tonic chord made this way the first finger determines the key first finger in this case being at F.



Some hints upon playing chords on the banjo from the piano score.

Where the notes call for a tonic chord (or any other chord) the chord may be played in any position just so the right combination of notes is notes is used. For instance if the piano part has a G B D and you are playing in the key of one sharp the tonic chord must be used but may be played in any position at the option of the performer. In the key of C and the notes C, E, G the tonic chord in C is called for. If F A C the sub dominant chord etc.

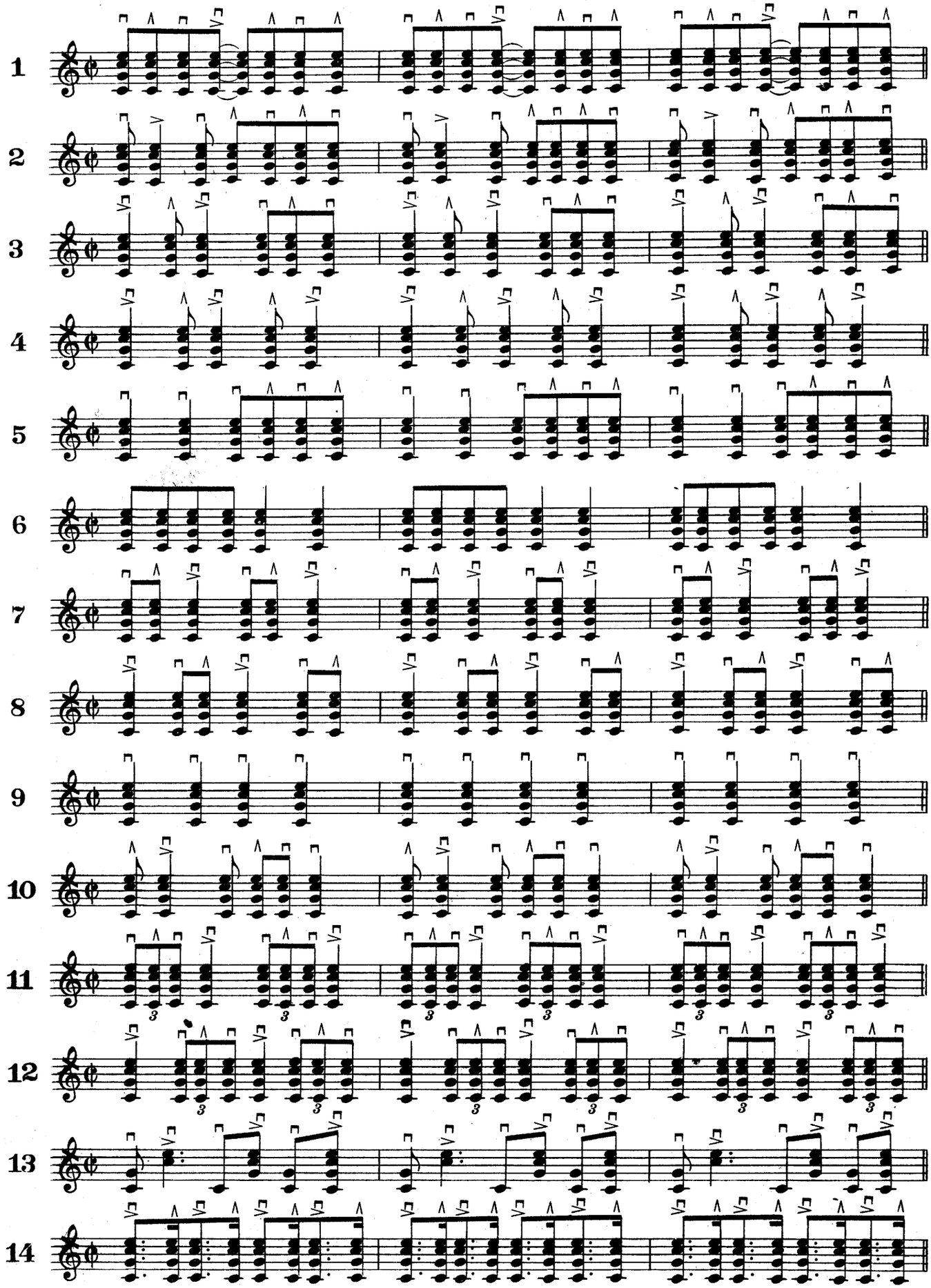
Under Fire

March

WILL D. MOYER

UNDER FIRE Continued

JAZZ STROKES



LITTIG'S PRACTICAL METHOD FOR TENOR BANJO

A complete and comprehensive Method, which will enable any one to become a professional Jazz Banjoist. Enables one to play from the violin or piano score. Besides including complete instructions it also includes a splendid collection of solos.

Price, newly enlarged edition.....$1.00

LITTIG'S NEW PRACTICAL METHOD FOR UKULELE

This method offers everything known in Ukulele playing. Gives both the finger and pick style of playing. Besides the complete instructions and chords, it also includes a splendid collection of Hawaiian solos, as well as other well-known numbers.

Price, newly enlarged edition.....$1.00

MOYER'S SUPERIOR METHOD FOR MANDOLIN

Contains all the scales, original exercises, studies and pieces followed in progressive order. The last word in an instruction book to eliminate drudgery for both teacher and pupil. No hard lessons; no difficulties. Forty-eight pages of the best teaching material and embodies all the ideas of modern teaching.

Price.....$1.00

KAAI'S STEEL GUITAR METHOD AND SOLOS

A splendid book containing an exceptionally fine collection of original Hawaiian solos as well as well known American numbers. Also contains short instructions in both notes and figures, with valuable lessons to aid the pupil or professional.

A fifty page book of such favorite pieces as "Kalima Waltz," "Aloha Oe," "Kokohi," "Kahala March," "Tu Moa," "Pau O Hawaii," "Pua ala Waltz," "Hula Medley," and such American Melodies as "Lead Kindly Light," "America," "My Old Kentucky Home," "Old Black Joe," "Auld Lang Syne," 'Swanee River," "Annie Laurie," "Staccoto Waltz," "Holy Night," etc.

Price, newly enlarged edition.....$1.00

MOYER'S FOLIO OF TENOR BANJO DUETS, IN TWO VOLUMES

A splendid collection for teaching and concert. Original compositions by Will D. Moyer, whose melodies are of the captivating kind that keep the pupil interested. Never too difficult for that is not Mr. Moyer's style of writing.

Price, each.....$1.00

MOYER'S FOLIO OF TENOR BANJO OR TENOR GUITAR SOLOS

Published in three Volumes

Just what teachers are looking for. Another of Will D. Moyer's books of original compositions for tenor banjo. All easy and pages graded for teaching. May be used in conjunction with any standard tenor banjo method. The book that keeps the pupils interested.

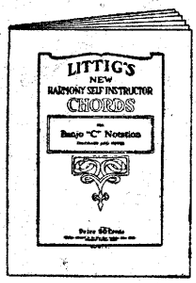
Price.....$1.00 Each

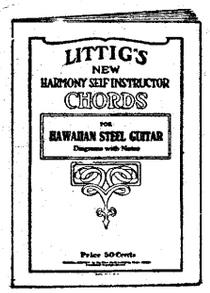
MOYER'S PLECTRUM BANJO SOLOS AND DUETS

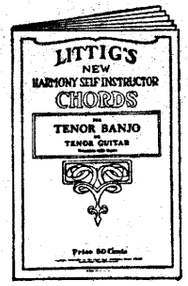
A splendid variety of teaching pieces, all graded so they may be used to good advantage with a method, making it interesting to the pupil that is studying the instrument. Contains such pieces as: That Winsome Waltz, Polka Artistic, The Right Way, Little Charleston, Rita, Bright and Early, Red Beard, Rainy Day Blues, The First Prize, A Little Action, White Plumes, Rushing Through, Soft Soap, and Cock of the Walk. Everyone a hit.

Price.....$1.00

LITTIG'S CHORD BOOKS







YOU LEARN TO PLAY AT SIGHT

without notes by the simple method of illustrating the positions of the fingers on the fingerboard, by diagrams or pictures of all the chords in every key. Practically covers the entire field of harmony giving chords that are new to professionals as well as beginners. The most complete Chord Book.

Published for the

TENOR BANJO
and
BANJO
(In C Notation)

UKULELE
(In C Tuning,
or D Tuning)
HAWAIIAN STEEL GUITAR

Price .....Each 50 Cents

LITTIG'S COMIC SONGS FOR UKULELE OR TENOR BANJO

A happy and snappy collection of new comic songs with diagram chords, melody and words which can be played with little practice without exertion.

Price.....25 Cents

LITTIG'S JAZZING AND RAGGING TENOR BANJO METHOD

A plain and simple instructor in the art of playing modern music on the Tenor Banjo. Ragging, jazzing and filling in, rhythm, melody and harmony made easy. This instructor contains information the student can grasp at once, the new ideas in music. Contains the greatest collection of trick solos and stunts.

Price.....$1.00

MOYER'S FOLIO OF TENOR BANJO OR TENOR GUITAR SOLOS
(3 Volumes)

This folio contains sixteen choice Tenor Banjo Solos by Will D. Moyer. They are original compositions of the kind that has made Mr. Moyer's writing popular with teachers and concert players. They are not difficult and are full of melody and harmonies. The modern style of TENOR BANJO playing illustrated with sixteen attractive melodies. Every one a "hit."

Price.....$1.00 Each

LITTIG'S FOLIO OF PLECTRUM BANJO SOLOS IN C NOTATION

An easy and artistic collection of extra fine banjo solos right up to the minute. Original numbers and arrangements are by Frank Littig and fit every banjo mood. Made suitable for every occasion with a variety adapted to the Home, Studio, Dance or Concert. In all something entirely new and different in Banjo Music.

Price.....$1.00